

the Monster Times

Say it ain't so, Gray!

But no, "tis all too true
... this gory scene

from BRAIN OF BLOOD
was drawn by none other
than Gray Morrow, MT

contributor and comic art

superstar supreme. This

action-packed portrait also

raises a number of other

intriguing questions, like:

"How does a Blood-Dripping Brain Transplant

turn a Maniac into a

Monster overnight?"

"How does a lead of

mineshaft turn into a

Beast of the Night?"

The answer to these and

countless other queries

are given at length on Page

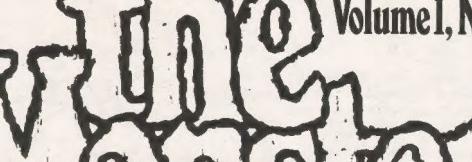
20. So, if you feel you're

strong enough to take the

message, read on!



The World's First Newspaper of Horror Sci-Fi



the monster times



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Hey, do you realize what you're holding in your hand? Do you have any ideas? Oh, sure, we know you know it's a copy of the latest issue of THE MONSTER TIMES, but are you fully cognizant of the long hours of monstrously hard work that went into the making of this issue? Not that we're complaining, mind you, but we've got a great opportunity to feel sorry for ourselves in print, and you don't think we're about to pass it up, do you? Not on your life—and certainly not on OURS.

Anyway, we've got what looks to us like a good one lined up for ya this time. We're devoting a number of pages to comicdom's beleaguered super-teen, Spider-Man, to include an exclusive MT interview with Spider-Man's sketcher, John Romita, conducted by Spider-Man's scribe, Gerry Conway. Together this formidable team of comic talents trace the long and glorious history of their webbed creation. Also on hand is a look at some of that superhero's superfoes: read all about the lunatic Lizard, gleeful Green Goblin, mystifying Mysterio, and many others in Gary Brown's info-filled account of the villains of Spider-Man.

And there's more in store for comic freaks! A history of the comic conventions by M.C. Richards, charting the evolution of the comic fan's rise to Power and Influence. Plus the first installment of our new regular feature—the Fanzine Review, a look at the best and latest additions to the world of fanzines by Robert S. Napier, himself the Captain of the famous fanzine, GEORGE. Another lively comic strip is contained herein as well, and, as is befitting our time-honored MT tradition, it is nothing short of topnotch, in quality and content.

"For film fanatics we've got the third and (we promise!) final part of our series on the *men in 'n' gone flicks* we've been hearing so much about lately. This time Buddy Weiss takes you into the darkest heart of Blood Land (where folks will as soon drink your blood and eat your skin as look at you—which might strike you as being no mean compliment) but will strike you dead as well for lack of BLOOD, but the BRAIN OF BLOOD to boot. And speaking of blood (and when are we not?) we've GOT ANOTHERMINE DR. PHIBES, who gives off the worst phibes in the world. For tube-viewers, there's an MT sneak preview of a new British sci-fi series soon to be aired on American TV entitled *UFO*.

All the usual goodies will be found within, so loosen your grip on your freshly purchased copy, take care not to tear the pages with your claws, and dig in—you know we would have wanted it that way.

Joe

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PAGE 3 SPIDER-MAN'S FIENDS AND FOES:
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Comics ace M.C. Richards gives the lowdown about comic cons everywhere in this generously-illustrated history of comic book conventions.

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That ABOMINABLE DR. PHIBES gets his revenge on the society
that made him what he is today. What's that? You should only find out!

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16 SPECIAL FESTER IN FOOL COLOR! Something to make your spirits rise cheerfully (if not necessarily your lunch rise cheerfully).

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It's back to Blood Island for the further adventures of Hemisphere Pictures' tired Blood series—with BRIDES OF BLOOD and BRAIN OF BLOOD.

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The latest in our superlative strips and one to raise
a hair on the warts of the most horror-hardened fan

24 TMT TELETYPE TICKS AGAIN!: Movie maven Bill Feret with the latest scarifying scoops about the new crop of sinister sadists who'll be painting the silver screen blood red.

FANZINE REVIEW: Fanzine commentator Robert S. Napier takes TMTERS into the wonderful world of fanzines in this debut of a soon-to-be regular MT feature.

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An imitable claw-by-claw description of a forgettable fright flick,
CAPTIVE WILD WOMAN, straight from the forked tongue of the L.A. horror host.

A word of thanks goes out from the depths of our bottomless black hearts to *Vincent Ward* and the whole Marvel Comics crew for giving us their permission to print John...



A word of thanks goes out from the depths of our bottomless black hearts to Stan Lee and the whole Marvel Comics crew for giving us their permission to print John Romita's classic rendition of Spider-Man for our cover this issue. Thanks.

THE MONSTER TIMES, No. 13, July 19th, 1972 published every two weeks by The Monster Times Publishing Company, Inc., 11 West 17th Street, New York, N.Y. 10011. Subscriptions in U.S.A.: \$6.00 for 13 issues; outside U.S.A.: \$10.00 for 26 issues. Second class mail privileges pending at New York, N.Y., and at additional mailing offices. Contributions are invited provided return postage is enclosed; however, no responsibility can be accepted for unsolicited material. Entire contents copyrighted © 1972, by The Monster Times Publishing Company, Inc. Nothing may be reprinted in whole or in part without written permission from the publisher. Subscriber change of address: give 8 weeks notice. Send an address imprint from recent issue or state exactly how label is addressed. Printed in U.S.A.

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"Get ready ta kiss da concrete, Chum!" barks this nameless monster, one of the countless creatures who seem to never have anything better to do than to make life tough for our web-footed friend.

Spider-Man is a national hero, almost a symbol of the mixed-up times we live in. Spidey started about ten years ago as a skinny, introverted high school genius. Now, a decade later, he's a skinny, introverted college loser. He's got a girl friend who thinks him a coward, a batch of life-long friends who don't understand him, an aunt who has two heart attacks a year, and as Peter Parker, struggling photographer, a boss who hates Spider-Man. In the modern day jargon, Spider-Man is relevant. Don't we all have the same problems as Spidey? (We'll some of us... anyway).

Anyway, as relevant as Spider-Man is, he's had the dubious distinction of fighting some of the most gruesome, most horrifying, and downright ugly villains the comic book world has ever seen. They come at him in droves: vultures, lizards, goblins, you name 'em, Spidey's fought 'em. And since no TMT feature is complete without some simply terrifying monsters, we commissioned comics expert Gary Brown to give us a little rundown on all of Spidey's playmates. And you thought Hammer had great villains!... (and playmates)!



THE ALMOST LEGENDARY CAREER OF THE YOUTH KNOWN AS SPIDER-MAN HAD ITS BEGINNINGS SOME TIME AGO, IN THE SCIENCE HALL OF MIDTOWN HIGH SCHOOL, WHERE A DEMONSTRATION OF RADIODACTIVITY WAS TAKING PLACE...

NO ONE AT THE EXHIBITION NOTICED A TINY SPIDER HAD CRAWLED ONTO THE SPIDER WEB OF WEB... A SPIDER WHICH FATE HAD CHOSEN TO ABSORB A FANTASTIC AMOUNT OF RADIODACTIVITY IN THAT DECISIVE MOMENT THAT PETER PARKER WALKED BY!

IN SUDDEN SHOCK, THE DYING INSECT BIT THE NEAREST LIVING THING IN A SECONDED, AND THAT LIFE FACED FROM PETER PARKER, AND THAT NEAREST LIVING THING WAS LAD WHO WAS LATER TO BECOME THE WORLD'S MOST EXCITING TEEN-AGER!

A SPIDER JUST BIT ME!! BUT WHY IS MY HAND SWELLING SO?!



AS ALMOST EVERY MAGAZINE READER THINKS, THIS WAS THE SPIDER BIT. NOW, IT WAS THAT BITE WHICH SO AFFECTED THE CHEMICAL BALANCE IN PETER PARKER'S BLOOD, THAT CHANGED HIM INTO THE AMAZING SPIDER-MAN!!

by GARY BROWN

SPIDER-MAN'S FIENDISH FOES

Suppose you were standing in your high school science class and all of a sudden this radioactive spider dangles down and bites you! What would you do?

Well, you could jump around the room yelling... or sit on the floor and kick... or even grab a newspaper (MT maybe) and go after the spider for revenge. I know I could do all three.

If your name was Peter Parker, however, you would probably discover that the spider's bite affected you in strange ways, ways you wouldn't have expected, let alone believe. Besides giving you a good sized lump on your arm, the nip also transmitted the spider's magnified strength to your frail, abused body. The result: a super-strong, super-sensitive

super-hero named SPIDER-MAN!

As a young guy growing up, Peter Parker had enough troubles just getting up for school every morning. Once turned into a web-slinging super-spider though, he found that, along with getting up for school and saving people, he had to go up against some pretty tough characters. Villains bent on both stealing the loot and getting



A nightmare scene takes grotesque shape as gigantic versions of Spider-Man's foes combine forces—awesomely assemble are the Vulture, the Rhino, the Green Goblin, and Doctor Octopus—

to menace our little web-footed friend. Included in the one villain who's always "well-armed."

the best of Spider-Man.

Being a super-hero is not the easiest job in the world — especially when you get it into without the benefit of prior experience. Just when swinging from building to building begins to feel like fun, in flies the first of a long line of fantastically powerful and unbelievably ugly villains — THE VULTURE!

Now the Vulture wasn't the best-looking villain in the world. A

skinny, bald-headed guy who wore a fur collar and a green pair of wings, the Vulture glided through the skies of New York pulling off daring daylight robberies. Spidey originally wanted to make some spending money by getting a few pictures of the old buzzard for J. Jonah Jameson (Publisher of "THE BUGLE") but the two ended up tangling in several classic duels high

in the sky. No matter how swift the Vulture was, he always wound up with a long jail sentence and a few less feathers for his trouble.

LONG ARMS OF THE LAWLESS

Another of the real weirdos Spider-Man had to do battle with was DR. OCTOPUS. As a scientist, the good doctor invented a set of mechanical arms which he wore to carry out radiation experiments. Even though he was called "the most brilliant atomic researcher," something went wrong with one of his tests and a radiation blast permanently fused the mechanical arms to his body. His brain was also damaged in the explosion and Dr. Octopus began entertaining thoughts of becoming "the SUPREME human being on earth." Heck, with six arms he had a head start on everyone else anyway!

Although his mechanical arms gave Doc Ock (as Spidey affectionately called him) a definite advantage over Marvel's web-headed hero, they also proved to be his continual downfall. If the extra arms were not getting tangled up with each other, or getting trapped under fallen debris, then they proved to be quite clumsy when



BUGLE publisher Jonah Jameson never misses a chance, for some unknown reason, to badmouth poor Spidey. But Jonah's adored editorializing pales in comparison to the various aggressions of the Green Goblin, considered by many to be Spider-Man's most formidable foe.

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fighting with the quick moving Spider-Man. Needless to say, though, Doc Ock has never been soundly defeated by Spidey and keeps coming back for more hand to hand combat.

The fact is, just like Dr. Octopus, most of Spider-Man's foes make a number of return visits each year. Some of them come back for personal satisfaction, some return for more thievery and others reappear because they are just plain stupid! Take SANDMAN for instance. Here is a guy who has the ability to change his body into movable sand at will, but has trouble just counting to ten. Each time he comes up against Spidey they slug it out for a few pages, then Spider-Man tricks ol' Sandy into standing in front of a vacuum cleaner or something and it is all over.

Likewise, THE RHINO, an ugly dude dressed up in a rhinoceros suit and weighing in at what must have been a couple of tons. He did a great job of crashing through walls and stomping on the ground, but he was no match for our favorite web-slinger. In fact, the Rhino was a real dud as a villain. If he had any brains at all he would have latched on with some football team as a fullback. He would have made a fortune!

There also was the KANGAROO. It does not take much to realize that here was a guy who could jump like he was the entire Los Angeles Laker basketball team rolled into one. When asked how he obtained his unique ability to leap, the Kangaroo replied, "I lived in kangaroo country—eating what they ate—going where they went—working, training!" He jumped all over New York, but finally tired and Spidey shipped him off to the stockade, where we hear he's still keeping on his toes.

MORE MONSTERS, MADMEN AND MISCELLANEOUS MEANIES

MYSTERIO was another of Spider-Man's unusual enemies and he was just what his name implied, a real mystery. As a former special effects man for television and motion pictures, he specialized in monster and science fiction costuming. One day he put his talents to work imitating Spider-Man (costume, webbing and all) and going around committing daring robberies. When that became too dangerous, he designed his own



The mad but brainy Doc Ock also has six arms to play around with, but they never reach out in friendship when Spidey is around.

helmeted uniform which made him appear to be something from outer space.

Despite all his special effects and clouds of smoke, Mysterio could not stand up to more than a few Spider-Man punches. Their first battle scene is perhaps one of the most spectacular in all of comics history. Spidey and Mysterio traded blows while hopping across an outer space setting for a movie. Jumping from planet to planet and running across a moon-like terrain was most effective, especially when you consider Mysterio's

background and special talents.

Possibly the greatest villain Spider-Man has ever faced, however, was the GREEN GOBLIN. The Goblin was just what his name implied, a green, impish goblin who flew around on what looked like a jet-propelled vacuum cleaner. Believe me, the Green Goblin was a first-class freak—always laughing and zooming around the sky. He possessed a sort of Dr. Jekyll and Mr. Hyde complex, being a successful business man part of the time (whose son was Spidey's best friend) and uncontrollably changing into the Goblin during his off hours.

The pair have clashed many times, but neither has ever actually won a contest. Since the Goblin's problem was basically a psychological one, in his impish state he was reckless, carefree and very cunning. His efforts were directed at making a fool of Spider-Man and totally defeating him. Needless to say, Spidey had his hands full. Certainly when the time comes to choose the ten best villains in all of comics, the Green Goblin will be high in the running, and might even zoom to the top of the list.

LEAPIN' LIZARD!

Another of Spidey's all-time great villains was the LIZARD. He lived in the depths of the Florida Everglades and while not being classified as one of the most original of Spider-Man's foes, he certainly gave him some of his most memorable battles. In reality, the Lizard was Dr. Curtis Connors, a one-armed chemist who was trying to regain his lost arm by experimenting with reptiles. Just as a lizard regenerates his tail after it's been chopped off, Dr. Connors was hoping to grow another arm by drinking some special formula prepared after a detailed study of a lizard's body chemistry. Unfortunately (for Spider-Man), Connors managed to grow another arm, but, as the result of an unforeseen side effect, he also changed into a man-sized lizard. The Lizard, complete with his hordes of alligators, was not going to let anyone stand in his way—including Spider-Man.

During their numerous meetings, Spider-Man faced a definite disadvantage. He did not want to harm the poor, demented Dr. Connors, even in his Lizard state, yet staying out of the way of the



Walls crumble
and the earth trembles
before the two-toned advance of the Rhino.
While his body
may be that of a rhino around,
his brain is strictly lightweight
and Spider-Man has little trouble
leaving this loser around by the horn.

Continued on page 25

Sometimes even the most ludicrous monster movie can provide hours of mindless but exciting entertainment if you and your fellow popcorn munchers play that thrilling game "Spot the Goof." The game is great fun, is open to fans of all ages, and involves no dice, spinners, or loseable plastic parts. All it takes is a sharp, steady eye—one that rushes in to look where even professional film editors fear to tread.

Just turn on the tube and go. One eagle-eyed fan may be the first to spy the zipper on the extraterrestrial dress worn by one of the FIRE MAIDENS FROM OUTER SPACE, for example. Another might chance to notice that beneath the straggly fur coverings of the Neanderthal man in Monogram's RETURN OF THE APE MAN a fine pair of 20th century "BVD's" may be observed. Still another will marvel at the unashamed prominence of the guide wires pulling the model planes who are in pursuit of THE GIANT CLAW, or the clear view of the hills on the horizon that can be easily seen through a badly superimposed AMAZING COLOSSAL MAN. Of course, fluffs like these can be spotted in any Grade-Zilch flick; they are products born of cheap budgets, created by technicians who obviously don't care movies designed to appear briefly at drive-ins and then to be immediately exiled to local TV film vaults. But how many of you have gasped at monstrous mistakes that have tainted famous quality films?

BEASTLY BLUNDERS

For instance, anyone who has watched JASON AND THE ARGONAUTS, VALLEY OF GWANGI, or SEVENTH VOYAGE OF SINBAD knows that Ray Harryhausen is a perfectionist when it comes to trick photography. Can you imagine how the Master of Miniatures felt while viewing the following scene from MYSTERIOUS ISLAND: After the balloon-downed group has landed on the uncharted island, they decide to climb a mountain, the better they might explore the other side of same. Approaching the top,



Balloon-borne visitors to the MYSTERIOUS ISLAND have a number of puzzling sights awaiting them, including a giant chicken, a mad Dr. Nemo, and a crazed studio technician who keeps running in front of the cameras.

What's wrong with this picture? Everyone remembers those drawings in the papers and comics that asked you to identify the mistakes contained within them, to be sure, but how many of you can play the same game of Spot-the-Goof in monster movies? There are plenty to be glimpsed by sharp-eyed fans, and you don't have to be the Man With the X-Ray Eyes to catch them. Here's John Parnum to give you an introductory lesson in how to spot . . .

THE AMAZING COLOSSAL iGOOF

BY JOHN E. PARNUM



Mistakes, in fact, continue to pop up all over the place . . . even in TMT. A case in point is the caption describing the photo at left. What is the invisible "goof" referred to? Even WE don't know . . . but the Shadow, do!



the cameraman utilized a long shot to emphasize the loneliness of the "inhabited" island, and what do you suppose can be seen on the large screen darting behind a rock? A giant bee? A giant chicken? Captain Nemo? No! A studio technician, probably left over from the early days of television!

ABBOT AND COSTELLO MEET FRANKENSTEIN is considered one of the comedy team's better efforts and was roundly praised for its exciting visual effects. There's one moment in the unlikely proceedings, however, that could make a werewolf's hair fall out from shock. As Bela Lugosi stands in the hallway of Castle Dracula, can it

be?? Yes, it is!! His ghostly figure is clearly reflected in a large mirror! And everyone knows that all the Universal Dracula films stress the idea that vampires cast no reflection.

Sometimes a scatterbrained editor will splice together clips of film from parts of the movie that may have been shot on different days in different places. This can spell real trouble at times. Take the case of THE LAST MAN ON EARTH, for example, when horror veteran Vincent Price walks out the door of his house, strolls into the garage in a sweater, and drives off in his car wearing the jacket again. The Continuity Department had a lot to answer for after that one.



Studio brains embarrassed the Invisible Man to such a drastic degree with their footloose foul-ups that the transparent one vowed he would never be seen in a horror film again.

SCHLOCK FOOTAGE

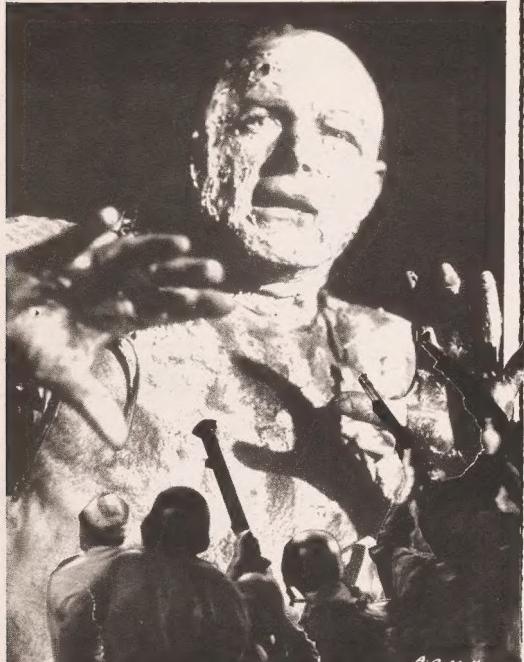
Stock scenes of erupting volcanoes and fighting dinosaurs and battling brontos that made their initial appearance all the way back in United Artists' **ONE MILLION B.C.** have cropped up in almost a dozen low grade science-fiction films since and are almost a welcome relief from the tedious troubles of the casts and plots of a **KING DINOSAUR** or a **TWO LOST WORLDS**. Even the highly original George Pal used stock footage in his award-winning movies, **WHEN WORLDS COLLIDE** and **WAR OF THE WORLDS**. But when these two films were reissued together on a double bill in the late '50's, the

audience roared to see the same group of people sitting in the same store listening to the same radio prior to the approach of two separate impending disasters in two different movies!

One of the most colossal goofs of all time took place, surprisingly enough, in Universal's **INVISIBLE MAN**. This early 30's film was a technical triumph with its intricate trick photography... that is until the end when Claude Rains is trapped in the barn by pursuing police. It has just started to snow and, being naked, the invisible man realizes that the time has come when he must make a break for it. He runs out and the police spot his footprints in the snow and open fire. The gross mistake on the part of the technicians, however, is the fact that the footprints are made by shoes... not naked feet! Hard to believe that a goof like that—one that is obvious to any naked eye—could escape the notice of the filmmakers, but there it is, in black and white, and sometimes even in technicolor.

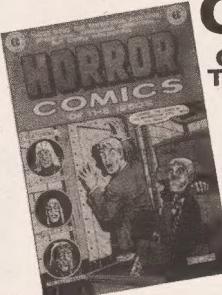
Like to learn more about famous and infamous flick fluffs? We invite you, the reader, to send in the movie mistakes and eerie errors that you've spotted—you can be sure we'll show 'em here. And also remember to watch these pages for **SON OF THE AMAZING COLOSSAL GOOF** (with a cast of 1,000's) soon to appear in a future edition of **THE MONSTER TIMES**. There'll be no mistake about THAT, at least.

"Wait—I can explain everything!" apologizes an uptight **AMAZING COLOSSAL MAN**, who was so poorly superimposed that the Army let him have it right in the celluloid.



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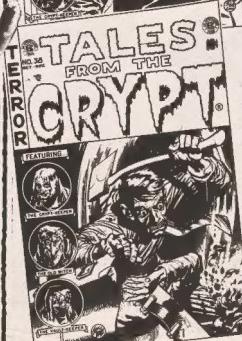
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I am an E.C. FREAK, and must have BOTH these incredible masters. Enclosed my \$4.95 plus 50c postage (Total of \$5.45).

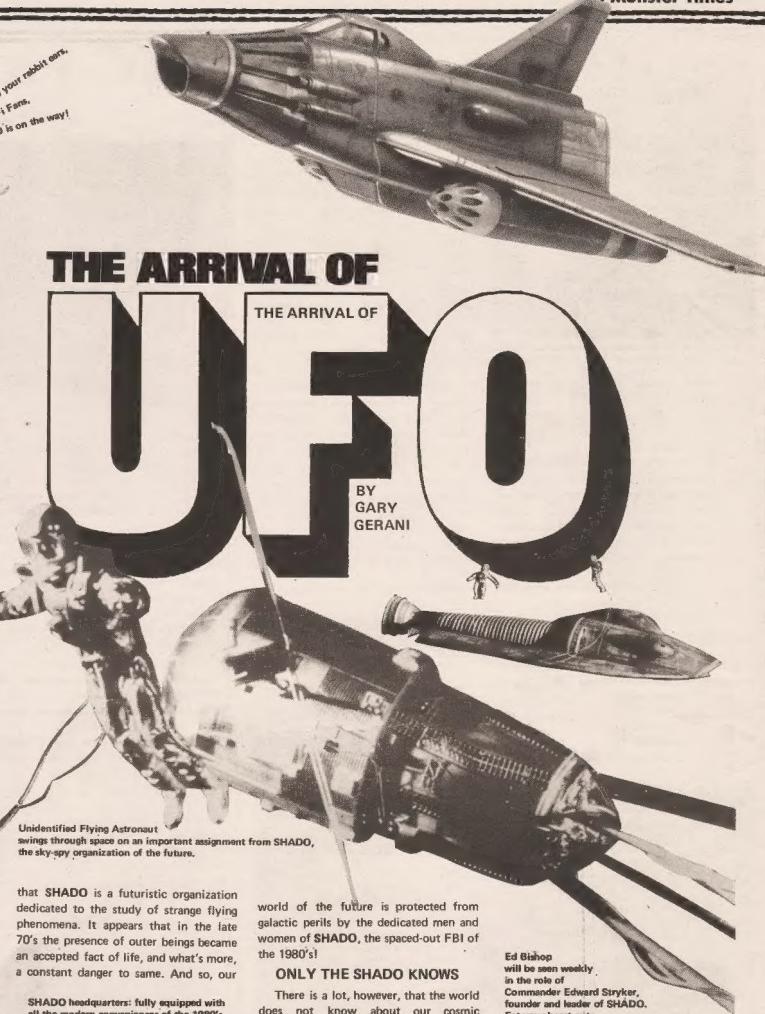
NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____



Good news is in the works for grounded science-fiction fans! CBS will be hosting a brand-new sci-fi TV series called *UFO*, scheduled to be descending on your screens sometime this Fall. Here to provide all the intergalactic info on the terror-oriented teleseries is Gary Gerani, TMT's ace tube reporter. But first a special word of praise goes, from the bottom of our collective horrific heart, to Abe Mandell, President of ITC, whose tireless efforts have been largely responsible for *UFO*'s flight from Britain to the U.S. television screen. And now, let's get on with the show....

Come this fall, the CBS syndication market will be invaded by a friendly but alien hour of fun. From the outer galaxies and inner offices of ITC Productions comes a startling new action-adventure series about Unidentified Flying Objects or, to use the more titillating term, "U.F.O.s". Yes, ITC, the British company responsible for exposing **SECRET AGENT** and freeing **THE PRISONER** for our viewing pleasure, has turned to the skies for its tales of tomorrow and has also provided you fortunate readers with an exclusive preview. And now, come with us if you will for a look into the not-so-distant future, to an age of science and sensibility, to the world of "U.F.O."

It is 1980 and we are standing just outside the international headquarters of SHADO. Since most MT readers are seasoned 1972-type folks, we will excuse your obvious befuddlement and explain



Unidentified Flying Astronaut
swings through space on an important assignment from SHADO,
the sky-spy organization of the future.

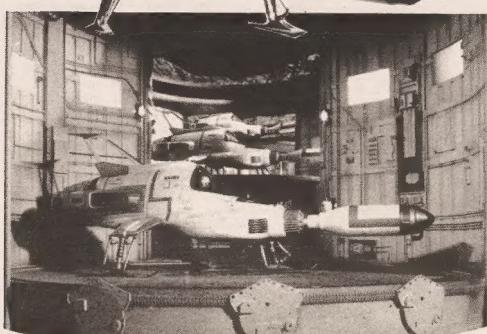
that SHADO is a futuristic organization dedicated to the study of strange flying phenomena. It appears that in the late 70's the presence of outer beings became an accepted fact of life, and what's more, a constant danger to same. And so, our

world of the future is protected from galactic perils by the dedicated men and women of SHADO, the spaced-out FBI of 1980's!

ONLY THE SHADO KNOWS

There is a lot, however, that the world does not know about our cosmic invaders. Commander Edward Straker (Ed Bishop), founder and leader of SHADO sees to that. Both he and his right-hand man Alec Freeman (George Sewell) have seen and experienced things beyond imagining, things that might agitate a world-wide panic if the good citizens of this future earth were to learn of them. With such visiting visits from the stars already underway, it's a darn good thing we do have an organization such as SHADO on our side! Why, its complexities are enough to make James Bond's headquarters resemble a candy store! They even have their own moonbase, commanded by lovely Gay Ellis (Gabrielle Drake) who is always on the alert for an alien attack...or a wolfish pass from man-about-planet Alec!

Ed Bishop
will be seen weekly
in the series of
Commander Edward Stryker,
founder and leader of SHADO.
Eat your heart out,
Captain Kirk!



WORKING WITHIN THE SYSTEM

"Identified," the title of the first episode filmed (and the only one this MT reporter was fortunate to preview) involves the kidnapping of several human beings by aliens for dire purposes. What



Up! ... up! ... and away!

Under the ocean, along the sea, and into the far reaches of space, SHADO super-ship searches out undesirable UFO's wherever they happen to be.

these exact purposes are remains somewhat of a mystery until, sometime later, a UFO is shot down and a body retrieved. Efforts to save the UFO pilot are in vain, and almost as soon as the alien's helmet is removed, the younger-looking features are transformed into those of an incredibly aged man. In death, he gives up one of the secrets Commander Straker has been so anxious to learn; that many of the alien's organs are human.

What is the nature and origin of this cryptic craft? Only SHADO knows for sure!



The commander surmises that a dying race, in desperate need of replacement organs from healthy people, have been finding their hopes of survival millions of miles away on earth, by conducting raids in search of human organs to kidnap in order to keep themselves alive. Wow!

"spy-thriller" type of atmosphere, and, with all this coupled with intelligent sci-fi concepts, the show's bound to be a winner.

EFFECTIVE EFFECTS

One thing the show definitely has



UFO'S BEWARE! SHADO sharpshooter's got something in his sight as he takes careful aim in a never-ending effort to make the world a dangerous place for Unidentified Flying Objects.



The SHADO flying sub!



Flying sub pilot grips controls as strange SHADO ship prepares to take off on a jolting journey from sea to sky.

break through the surface and speed toward space. This and many other scenes demonstrate the breath-taking effects work present in *UFO*.

SPECIALIZED FANTASY?

But if *UFO* has any real significance, television-wise, it would have to lie in its basic premise. It appears that the age of specialized fantasy on TV is upon us. Not too long ago ABC and Universal got together and produced *THE SIXTH SENSE*, the world's first teleseries dealing with ESP and psychic phenomena. Next fall, NBC intends to look into the world of spirits with *GHOST STORY*. And now, at last, we are invited into the mysterious universe of *UFOs*. Just goes to show ya what imaginative minds the American TV watchers must have. Hmminmmmm....

Well, it's just about that time again folks, as another MT exclusive draws to its close. We hope your little visit into the future proved interesting, and if it proved too interesting, well, the future's only three-and-a-half months away! At that time it'll be your job to keep this space-opera way up there on the ratings, so remember gang, *UFO* is there... but only if you care!

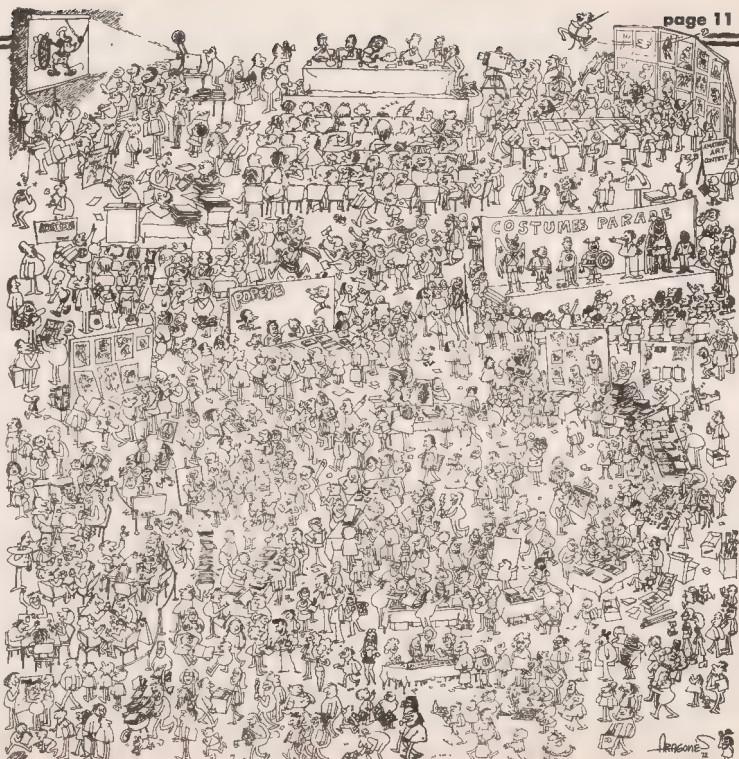
Summer fever is an occupational risk run by comic fans everywhere when the hot months give rise to comics conventions all over these United States, and the pleasurable plague has taken its toll on TMT staffers as well. Here to provide some fascinating info on the backgrounds and history of comic cons is one of TMT's very own comic mavens, M.C. Kichards, who can always be found in the front row of every comics event sharpening his scores of pencils in the vain hope that someone, somewhere, will one day ask for his autograph.

Stacks and stacks of really old comic books! Famous artists who created the superheroes of yesterday's Comic Book Golden Age, chatting with young and talented artists of today who continue the colorful fables of costumed heroes! Dealer after dealer selling (and showing off) rare old 1930's and 1940's issues of BATMAN, CAPTAIN MARVEL, and CAPTAIN AMERICA!

What kind of pop paradise is this? What hoarder's heaven? What collector's cornucopia?

It might be in New York City, Miami, Washington, D.C., or San Diego. It could be Dallas or Houston or Atlanta or Detroit. It was, in fact, all these cities, spanning the nation coast to coast, North to South—but in each case the event was the same—convention of comic book collectors!

Since 1964, the phenomenon of comic book fans' conventions has mushroomed. Early in that year, Bernie Bubnis, a Long Island youngster with access to a mimeograph machine, a germ of an idea, and the use of a union meeting hall in Manhattan (for a token payment), sent out a notice to everyone whose address he could find. In essence, the notice said that there would be a "COMICON," a meeting place for the aficionados of comic art. Bernie went so far as to have buttons made up (in red and blue on white) which read New York Comicon 1964. Refreshments (a case of soda) were donated by a New York mail order comic book dealer. Guest star was Tom Gill, an artist who had for quite some time done the LONE RANGER strip. His chalk talk



Busy poster for New York Comic Art Convention 1972 was drawn by Mad-artist Aragona. The annual July 4 weekend affair has become the traditional in-spot for comics artists, dealers, and fans.

A FAN'S TREK THROUGH COMIC BOOK CONVENTIONS

by M.C. KICHARDS

and amusing anecdotes were the high spot of the day, which lasted from noon to 5:00 p.m. Altogether, some 50 or 60 fans took part in this geminal venture in fan gatherings. It was the first of a series of New York gatherings that increased in size and structure every year.

In 1965 a convention was held in the flea-bag Broadway-Central hotel, complete with hot and cold running roaches. This sleazy affair opened things up a bit by adding space and pre-advertising. Maybe 150-200 met and mingled. This time there was organized selling, dealers having recognized a good thing when they tripped over it. One of the dealers was young Jim Steranko, who tacked up on the wall a number of his original characters. Jim went on to fame on the CAPT. AMERICA and NICK FURY, AGENT OF SHIELD strips, as well as hitting the top of the paperback book cover field with his paintings. The Broadway-Central was a rough beginning, but it began a new style of convention: the glorious marketplace, a bazaar of high-temptation goodies which were worth coming to!

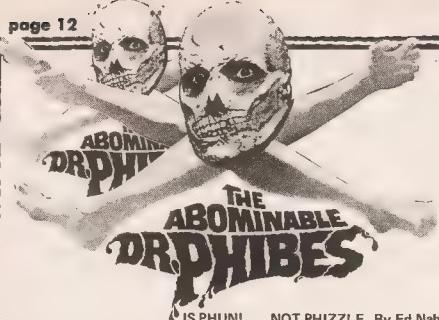
By 1966, the Comicon had moved to the City Squire Motor Inn, (since sold to the Red Chinese Delegates at the U.N.). The gala that year was held by Dave

Kaler, as a function of the Academy of Comic Book Fans and Collectors, a sort of has-been and never-really-was organization. Because of static somewhere along the lines of communication, other people believed Kaler would not hold a convention that year. Therefore, with John Benson taking on the chores, another convention was held the same year, this one at the Park-Sheraton. Each convention drew about 250 people, and each had strong claims to success.

In 1967, Kaler and the Academy held their last convention, drawing nearly 300 people. In that year, comics fandom also got a taste of their first rip-off convention. Held by a callous and incompetent minor publisher at a ramshackle YMCA, it was a grab the money and run affair, hurting good people who had been faked out about the "honorable" intentions of "the host."

In 1968, a newly organized corporate group staged the convention that elevated comics to a new level, the INTERNATIONAL Convention of Comic Art. Held at the Statler-Hilton hotel, it was a coming-of-age party for comics fandom. An astonishing 750 attended the





IS PHUN! . . . NOT PHIZZLE By Ed Naha

What famous scientist said the following during a recent Cryonics Convention: "It is not such a wise policy, Doctor, to start giving the Dead ideas!" Well, if you don't know the answer to that one, don't feel too bad. But if we should ask you who gives off the worst phibes in the world, you should be able to come up with the answer without a moment's hesitation: the ABOOMINABLE DR. PHIBES, of course. And, for his legions of fans, the case history of the doctor is given, right down to the last demented detail.

For some odd reason, of late, mediocre or just plain awful films of horror/science fiction have been hailed as minor masterpieces. A few years back movies like NIGHT OF THE LIVING DEAD, THE ANDROMEDA STRAIN, and NIGHT OF DARK SHADOWS would have been boozed off the screen by anyone with a working IQ in the plus column. Well, since either IQ's or films have gone downhill lately, a few quality works have been allowed to slip into cinematic limbo, one of the latest being American International's THE ABOOMINABLE DOCTOR PHIBES starring Vincent Price.

For one reason or another, PHIBES has escaped the attention of most. This Nicholson-Arkoff collaboration boasts some of the

eerie ballrooms. Aided by the mysteriously beautiful Vulnavia (Virginia North), Phibes determines to send each doctor to his or her doom by implementing the ten curses of the Pharaoh found in the Old Testament.

Phibes' rather demented scheme isn't noticed by British police initially. It is not until Detective Inspector Trout (Peter Jeffrey) and his assistant Sergeant Schenley (Norman Jones) find Phibes' second victim, Dr. Dunwoody, (Edward Burnham) ripped apart by bats do they recall a similar case but a fortnight earlier wherein the victim was literally stung to death by swarms of bees. While police search for clues, Phibes stalks a new victim. Meeting his target, Dr. Hargreaves (Alex Scott) at a masquerade ball, Phibes presents the unwary MD with a face mask shaped like the head of a giant frog. When donned, a tiny mechanism in the head-dress causes the neck to contract, crushing the head inside to a pulp.

Several steps behind, Phibes are the police, who have now discovered that all those murdered

A mad doctor's mad doctor, Phibes showed a fine sense of class in everything he did, be it killing, strangling, torturing or any of the other pursuits peculiar to men of science. He and Vulnavia's marriage continued to work throughout the years, too, despite obstacles like death and mutilation, so often the cause of marital discord.



Dr. Phibes' personality is split right down the middle: half of him is evil, and the other half is worse.

were, at one time or another, connected with Dr. Vesalius. Leaving the Inspector to ponder over theories, Phibes corners Dr. Longstreet in his plush living room and drains the aristocratic gent (Terry Thomas) of his blood, leaving behind a large clue to his plan in the form of a Hebrew amulet.

From the letters carved on the jewelry, police unlock the key to the murderous pattern found in the biblical curses and surmise that as yet unused are the curses of rats, hail, locusts, beasts, first born and darkness. But before the police can act, Phibes, with the help of a small piece of electronic wizardry, traps Dr. Hadgepath (David Hutchinson) in his car and exposes him to a man-made hailstorm, transferring the white-haired gentleman into a white skinned popisce, of the flavor homo sapiens.

The curse of rats puts the bite on Dr. Kittag (Peter Gilmore) in the cockpit of his plane where he is surprised by a few dozen rabid passengers. Helplessly strapped to his pre-war air machine, Kittag is devoured in a scene that makes WILLARD look like MICKEY MOUSE'S BIRTHDAY PARTY.

An apparent animal lover, Phibes is not through yet. Dr. Whitcomb (Maurice Kaufman) is literally stapled to a wall through a head-first encounter with a brass unicorn catapulted through a doorway and the bones of pretty Nurse Allen (Susan Travers) are found in her bed, picked clean by ravenous locusts.

beneath his plastic face, and the loudspeakers which transmit his voice to the world. Then, flinging down his mask he reveals his true image, that of nothing more than the face of death itself . . . a human skull! (In a film with few flaws, this last scene is a pinnacle of disappointment. The face of Phibes, created by Trevor Crole-Rees is about as horrifying and as realistic as those displayed in Woolworth's during Halloween season.)

Vesalius finds his son strapped to an operating table beneath a spiral tube of acid. Phibes tells the surgeon that the acid will drip down onto the boy's face if he is not unlocked from the table. Vesalius has six minutes to recover the key . . . which has been implanted by Phibes next to the boy's heart.

Operating quickly, Vesalius removes the key barely in time. Inspector Trout and company burst into Phibes' house of horrors in time to find Vulnavia partaking in an unexpected acid shower and Phibes diving into a coffin built for two. Lying next to his long dead wife, Phibes is automatically embalmed and a giant slab drops into place above the couple entombing them forever. The curse of darkness has been served for Phibes himself.

THE ABOOMINABLE DOCTOR PHIBES, a solid piece of fantasy, served as a vehicle marking the return of Vincent Price to the realm of the macabre after a sabbatical of nearly a year and a half. Price's happy homecoming has apparently launched a sequel to be filmed this year. All Phibes fans need not worry, the good doctor will be making house calls in his own special fashion again soon.

After an absence of a year and a half, Crowned King of Horror Vincent Price showed up on screen—to the dismay of the pedilid pretenders to his throne.



SPACED OUT!!!

A new feature has been added to the already illustrious pages of TMT, namely a book review column designed to keep you up to date on the state of the galaxy, as seen through the visionary eyes of the Sci-Fi greats. Keeping our ears to the cosmic and their nose to the literary grindstone will be none other than ace outer space critics Joe Thomasino (of Comic Fandom Monthly fame) and Don & Maggie Thompson, the George & Martha of the fandom field. And, if what they have to say is any indication, things are gettin' spacier all the time . . .

Isaac Asimov is a good author of any kind and in my opinion one of the greatest authors of science-fiction. A very productive writer, he has turned out more than one hundred books on topics ranging from anthropology and biology to the study of words. However, I know him best as a science-fiction writer and my favorite work is rather set in the world of his classic FOUNDATION TRILOGY. This is a series of three novels, FOUNDATION, FOUNDATION AND EMPIRE and SECOND FOUNDATION. These books are so smoothly and closely linked that when they are discussed they are always taken as a whole, and referred to as the TRILOGY. Each of these novels is a gem but taken together they are more precious than the Hope Diamond to someone who is a reader of science-fiction.

Basically the TRILOGY traces 1000 years of future history dealing with the fall of the galactic Trantor Empire, the rise of the Foundation and the eventual establishment of a new and select civilization. What we see here is the end-point in a scheme of history set up by Asimov when he first started writing sci-fi in the late 1930's. Most of Asimov's science-fiction takes place somewhere along this imaginary stream of time he has created and are integral parts of Asimov's universe of the future. Other of his great novels like A PEBBLE IN THE SKY, THE CURRENTS OF SPACE and THE CAVES OF STEEL show the developments in this future culture which lead to the creation of the Trantor Empire, the fall of which is the start of this fantastic trilogy. These novels are not merely dusty history books of the future, they are exciting and suspenseful stories.

The central theme of the trilogy concerns a great scientist, Hari Seldon who lived at about the time the Trantor Empire is collapsing. He discovers that with the fall 30,000 years of barbarism, a new dark age, will occur unless someone takes steps to preserve the worthwhile things of the human culture and prevent them from being swept up and forgotten in the confusion that must follow the disastrous dissolution of imperial Trantor. He develops a method of predicting the future, called psycho-history, and uses this to create a planet of scientists and teachers along with great computer units, all of which are involved in the fringe of the galaxy called Foundation. By establishing Foundation he hopes to cut short the dark age to only 1000 years. He periodically advises the Foundation during times of crisis by appearing by way of pre-taped message to the people of Foundation when computers decide a crisis is at hand. This may sound pretty boring but this is the framework of an exciting set of adventures. The Foundation becomes an important and powerful force, politically, militarily and economically, and the result after the fall of Seldon's advice and the gifts of knowledge and technology he gave the Foundation soon make it a force to contend with. The scientists, great captains and merchant/prince/princesses of Foundation carve out a large sphere of influence and indirectly spread and maintain civilization in the shattered galaxy. Their power and the jealousy/guarded secret of the location of Foundation arouse the envy of the other warlords who have sprung up among the ruins of once mighty Trantor. The Foundation eventually runs too far afoul

of the greatest of the warlords, the Mule.

The Mule is a mutant. A strange creature, he derives his power from his great intelligence and his mutant ability, the power to read and control men's minds telepathically. No one knows what he really looks like, or what his true goals and ambitions are. His alien and fascinating abilities seem to be under his control. He sees fondly, though, that Hari Seldon foresaw this and created a Second Foundation in another part of the galaxy. Its location also a secret. The Mule realizes he must find it to insure his complete domination of the universe and desperately attempts to do so. His efforts and the efforts of others to find the Second Foundation, its location and eventual completion of Seldon's plan and the true nature and appearance of the

SECOND FOUNDATION Isaac Asimov



The most horrifying menace brought to life by the mad scientist of a new civilization

mutant Mule are deliciously exciting elements of the TRILOGY which I will leave to the reader to discover for himself.

The FOUNDATION TRILOGY is loaded with strange, eerie and beautiful people and planets, spine-tingling adventure and suspenseful, imaginative plot twists. What makes it a great series of novels however is that Asimov has taken these enjoyable ingredients and created three books linked together to lead a stimulating, dramatic and somehow satisfying and fulfilling conclusion. The great ending of SECOND FOUNDATION took me off my feet. I will never hold together by Hart Seldon's psycho-history and the attempt to preserve civilization in the galaxy. The Trilogy itself tops off Asimov's works which are all part of the Trantor Empire and the development of the Foundation. The FOUNDATION TRILOGY is considered by all readers of science-fiction to be a great classic masterpiece. I will go one step further. I believe it is the greatest series of novels ever written in science-fiction. I heartily recommend the TRILOGY to anyone interested in science-fiction. Any who wants to read a fascinating set of books with plenty of weird people, places and things and lots of thrilling adventure.

■ Joseph Thomasino

Spider-Man is a legend. In the ten or so years of his existence, he's proven to people that super-powered humans can have problems, too. Spidey, as his fans affectionately call him, has become a folk hero to the college-aged people of this country. His problems are their problems, his desires are their desires. One would think that the writers and artists were writing of their own experiences, their own anxieties,

rather than the travails of a fictional character.

But they weren't. The original creators, Stan Lee, an ebullient, quick-talking writer, and Steve Ditko, a quiet, almost secretive artist, were not young. Both were comic veterans who felt the need to introduce an element of realism into comic books. And while they couldn't draw on their own experiences, they simulated the

concerns of the young so well that Spider-Man became synonymous with the youth of America.

Stan Lee and Steve Ditko have left Spider-Man, but the character has not basically changed. Lee has given way to Gerry Conway, a young man in his early twenties, who's already a veteran comic scripter. Ditko left John Romita in his wake. Romita is a balding, average-looking man who is a proven professional. Together they

have assumed the duty of keeping Spider-Man part of the young scene. Their ideas will determine the future of America's most troubled super-hero, Spider-Man.

In this special Monster Times interview, Gerry Conway and John Romita discuss the trials and tribulations of working for comics, and more specifically, the work that goes into creating the wonderous wall-crawler himself, Spider-Man.



This here guy is friendly neighborhood Spider-Man #47. He was photographed by staff photographers as he casually climbs up the side walls of the MONSTER TIMES building. Spidey's feats of derring-do have been written and drawn by many folks. Stan Lee, Roy Thomas and company at Marvel Comics have supplied the stories, while Steve Ditko, Gil Kane and now Johnny Romita (who drew this Spidey) have handled the artistic chores. Popular man, that fellow!

The office at Marvel Comics has a warm look; it seems like the sort of place where people can sit around talking, working, generally having a good time. And it is. Posters on the wall—most of them of the many Marvel heroes, the most prominent being the great green Hulk and a life-sized Spider-Man—cartoons and character sketches, cover proofs, deadline schedules, artwork, chickens—the usual paraphernalia of a busy office. And tucked off in a corner next to a paper slicer, sandwiched between his drawing board and a pegboard wall covered with his favorite Spidey illustrations, sits the man most responsible for the Web-Slinger's current direction—Jazzy John Romita himself.

Well, the Jazzy part's a nickname of Stan Lee's, and like many of Stan's nicknames, it's meant more for its affection than its appropriateness. John is a man in his middle middle age, a pleasant-faced, stocky draftman who always seems to be smiling—if he's not

"Look, in the sky... it's a bird!..it's a plane! ...NO!...IT'S... SPIDER-MAN!"

Conversation with Spider-Man artist, John Romita
by Gerry Conway, Spider-Man writer.

John Romita flashes the smile that caused other Marvel staffers to dub him Jazzy Johnny. This shirt doesn't hurt either. Here he takes time off to pose in his Long Island home. Behind him are countless issues of Marvel comics, and one copy of THE NEW GODS published by the competition. Hmmm... John had better watch out—Spidey's spying on his carefree creator and he's not going to like him reading the competition...



"When Stan started to add reality to super-heroes, adding real things to their lives, he also brought in the real world, and started a chain reaction which gets a little bit hairy at times, because we don't know where to stop."

looking guilty about a missed deadline. If you're new to Marvel comics, John sticks out like a sore thumb—usually, he and his inking assistant, Tony Mortellaro, are the only ones in the office wearing both a shirt and tie. Sometimes people wear shirts, but no ties; other times . . .

I first met John two years ago, when Stan asked me to work up a few Fantastic Four plots to help the new FF artist get into the book—which was like asking a blind man to help a professional brain surgeon. The plots were mostly a test of my story ability, and as such, they must have proved something, because shortly after I received my first full-book assignment, Daredevil, a book I've written to this day. As stories, however, they didn't work so well—neither of them was ever used—but they introduced me to the quiet-spoken artist I now work with every month. It was quite an introduction. John picked my brain, and I picked his, and for the first time, I saw what it was like to work with a truly inventive story-teller; the man is, literally, a comic-book genius. Working with him is like running behind a train—you keep trying to catch up, but it's always just a little bit beyond you—until suddenly it's off in the distance, drawing further away with each triumphant chug!

Shortly after I was assigned the scripting chores on Spider-Man, John and I got together for a chat about the characters, the story-line, the direction we hoped we could make it go. John, who's been in comics since 1950, told me some interesting things about himself and his relation to the Spider-Man character, and

from that conversation I worked out the idea of this article—which follows, without any further ado.

CONWAY: John, how long have you been working in comics, anyway?

ROMITA: I've been in it since 1950, and before that, in photography for about three years, advertising, commercial work. I did recruiting posters in the Army while I was still doing comics, and since 1950, I've been doing comics almost exclusively.

CONWAY: Do you prefer working in comic books? I know that many artists do more commercial work, because it pays so much more—

ROMITA: I was probably typical—for the first five or six years I was in comics, it was just a temporary thing, a stepping


 "I think we had a turning point with the drug issues. We proved something. That we can make a comic exciting, and sell books . . . and serve a purpose."

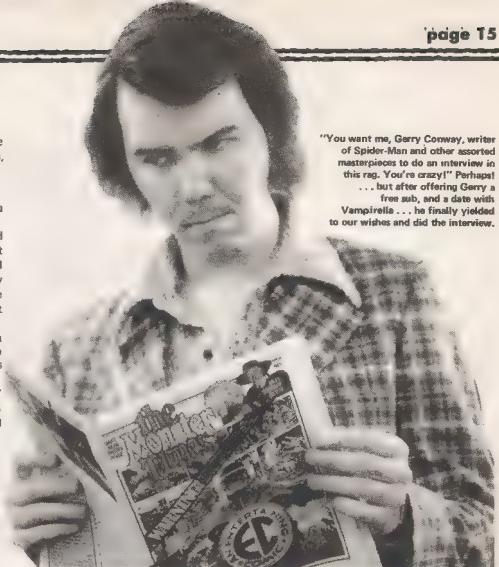
stone—always envisioning going into advertising, or magazine illustration, with comics as only a stop-gap, a way to make money—and then I suddenly realized I didn't need the other stuff. It was more trouble than it was worth—the dealings, the running around—talking to art directors, which is all a waste of time. And I realized, that with comics, I could get just as much gratification, and steady

money—more steady money, maybe not as much big money, for in illustration you make a lot of big money for short periods, and then for a time, no money at all. I figured it would even out.

CONWAY: During the fifties you drew Captain America for Timely, didn't you?

ROMITA: Right. Before that, I did some war books, some westerns, a little romance work. And suddenly they revised a few of the super-hero

"You want me, Garry Conway, writer of Spider-Man and other assorted masterpieces to do an interview in this rag. You're crazy!" Perhaps . . . but after offering Garry a free auto, a car with Vampires! . . . he finally yielded to our wishes and did the interview.



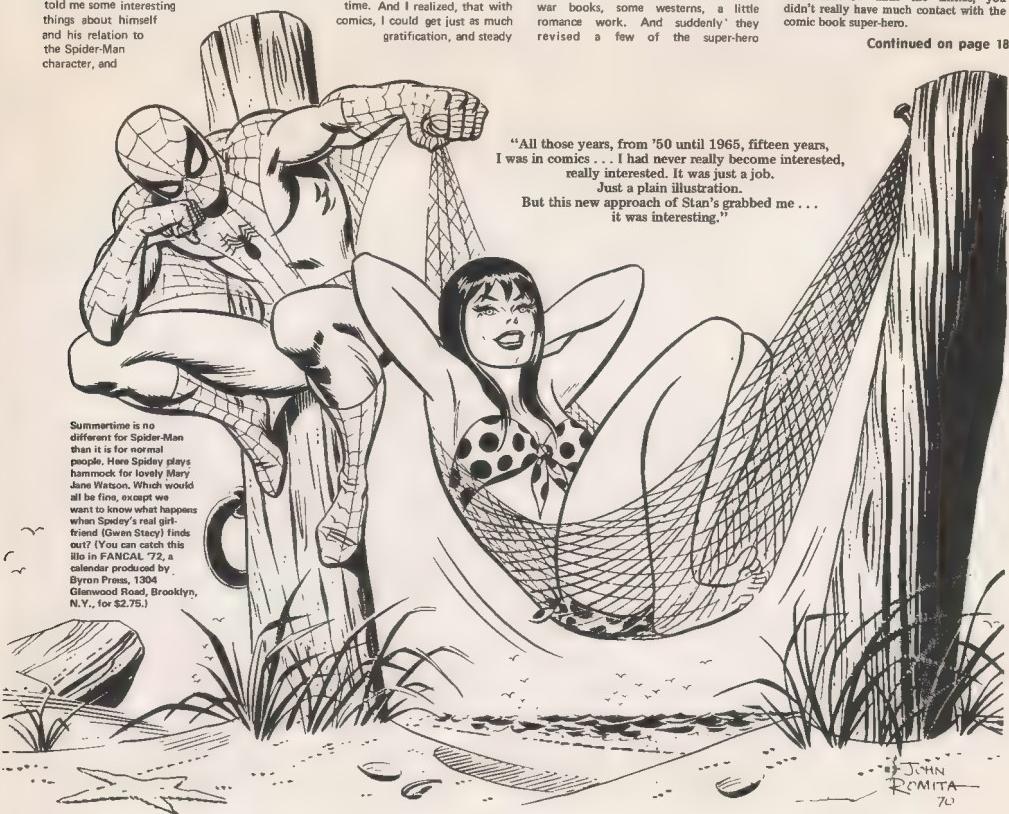
titles—*Sub-Mariner*, *The Human Torch*, and *Captain America*. So I did a short Captain America feature in *Young Men*, for about three or four issues, and then Stan decided to go for a full book, and I did it—it didn't run very long—less than a year.

CONWAY: So until the sixties, you didn't really have much contact with the comic book super-hero.

Continued on page 18

"All those years, from '50 until 1965, fifteen years, I was in comics . . . I had never really become interested, really interested. It was just a job.

Just a plain illustration. But this new approach of Stan's grabbed me . . . it was interesting."



Summertime is no different for Spider-Man than it is for the rest of us people. Spidey plays hammock for lovely Mary Jane Watson. Which would all be fine, except we want to know what happens when Spidey's real girl-friend, Mary, finds out? You can catch this illo in FANCAL '72, a calendar produced by Byron Press, 1304 Glenwood Road, Brooklyn, N.Y., for \$2.75.

Our marvelous shot of Spidey and the Green Goblin was drawn by Gil Kane and was originally done for an issue of Spider-Man a couple of months ago. The wall crawling paraphernalia was drawn by Spidey's original artist, Steve Ditko.

**MARVEL
COMIC GROUP**



One of Spider-Man's most valuable assets is his clinging ability! Like a giant human spider, his hands and feet support him against the pull of gravity as though they have thousands of tiny suction cups!

No matter how smooth a surface may be... no matter how high, or how precarious it may be, any area that an actual spider can cling to can also support the amazing teenage adventurer!

As any Spider-Man reader knows, Spidey's web-shooter is worn at his wrist and activated by the slightest touch of his finger upon the super-sensitive

1. As a thin, incredibly strong line . . .

electrode located on the palm of his hand!

2. As a fine, quick-spreading spray . . .

3. Or as a thick, tremendously adhesive liquid . . .



Inasmuch as his webbing is his most potent weapon, the masked adventurer always carries spare web-fluid capsules clipped onto his ingeniously designed utility belt!

By adjusting the nozzle of his web-shooter in one easy motion, Spidey can eject his web fluid in any one of three different ways . . .

Never fear, group, as bad as it looks for the old Wall-Crawler, with all those marvelous life-saving devices he'll live to crawl another day.

As for the Green Goblin, well . . .



SPIDER-MAN COPYRIGHT 1972 BY MARVEL COMICS GROUP, ALL RIGHTS RESERVED

ROMITA: Right. It was always my natural inclination, for in comic books I was a Kirby fan, and in syndication I was a Caniff fan—so if I was working in comics, I assumed I should work like Kirby, and when I got a chance at Captain America, I became so excited I tensed up—and it was really bad stuff. I had dreams of getting loose and starting to do Kirby stuff, just pure, wild, out-of-the-panel Kirby action—and then they dropped the book. And I was back doing romance, and westerns—I was stuck in westerns for about two years. And I always had that urge, that desire to do super-heroes, but I never got a chance.

CONWAY: I know that at some point you shifted from the Timely-Atlas Company (*Marvel Comic's old publication name—Ed.*) to National Periodicals. When was that, and why did you make the move?

ROMITA: In '57, when the bottom fell out—the Timely Books—they cut it to the bone, to about three or four books, only about one or two artists were kept working, and I was just told they didn't need me anymore—So I went over to National [I had done some romance job pencils for them from time to time on the side], and at first I inked a couple of jobs—Mike Sekowsky, some Werner Roth—and the next thing I knew I was pencilning them, inking them, covers—I did the majority of the romance covers for five or six years, I was the anchor man in the romance line. I lasted there eight years, altogether.

CONWAY: When did you finally leave?

ROMITA: Well, in '65, they had an inventory back-up over at National in the romance department, so they told me they weren't going to be able to give me steady work—and they wouldn't even tell me how much they'd be able to give me, at that. I just walked out. I couldn't take a chance—they said it might be as long as six months. I called Stan, and he told me to come right up. I came over on a Friday afternoon, I remember—and by the time I left, he'd given me an *Avalanche's* story to ink, and we were talking about my pencilning *Daredevil*.

CONWAY: Wow. Quite a bit of confidence in you.

ROMITA: I was completely floored, because I wasn't sure I'd even be able to do it anymore, I was out of practice for so long. He said, "Of course you can." There were some bad moments—the first three or four pages were awful, not *Daredevil* at all. But eventually it worked out.

CONWAY: In other words, when you went over to Marvel in 1965, you had no

We could have picked any Spider-Man cover in the world, but this one is the best. It's fun, it's enjoyable, but the marvelous Monster Times staff couldn't resist redubbing the story behind this cover THE ICEMAN COMETH.



idea of what was happening with Stan's comics?

ROMITA: I was completely uninformed. No idea about the boom, about the new trend, anything. I didn't know what Stan was talking about when he started telling me.

CONWAY: How did you finally become involved in the Marvel mythos? You seem to know as much about the characters as Stan, or anyone. Possibly more.

ROMITA: I remember the first time we had a long session—he really gave me twenty-one guns, right in the face. He threw everything at me—his whole philosophy, his whole approach—I took all the Spider-Man books he could scrounge up, four-fifths of the Spider-Man books he'd written—brought them all home—and he said, "Hey, put in a voucher—if you take three, four days, read them all. Cover to cover. In case I need you to do Spider-Man—I want you to be prepared." I knew the handwriting was on the wall. I guess I got it from those books, and from the discussions with Stan—those first four or five discussions were very impressive, to me. All those years, from '50 until 1965, fifteen years, I was in comics—and except for a few times that Stan and I had gotten excited—with Captain America, and a couple of western features—I had never



"Okay, Conway," says Spidey, "this is the payoff for all the things you've done to me. All my romance problems, my aunts with the 4000 heart-attacks, the medical history of the fact that you can't even write. That's... ." Conway is now resting peacefully in Mount Sinai Hospital with a fractured face....

really become interested, really interested. It was just a job. Just a plain illustration. But this new approach of Stan's grabbed me—it was interesting.

CONWAY: That seems to have been the beginning for a lot of artists and writers before Stan came along, developing this new idea.

ROMITA: It was aimless! No approach—we even had conferences up at National, all the artists and writers and editors would get together and discuss. It was a very wise idea—but we never arrived at anything, it was all nebulous. Donnenfeld (the former publisher of National Periodicals) used to say, he thought the audience was twelve-year-olds—one of my editors thought they were sixteen years old, another said ten—there was no sense to it.

CONWAY: So Stan came along and decided the readership was pretty much young adult—and was intelligent enough to understand realistic, humanistic problems.

ROMITA: There were two facets to the approach. First, he said—no script. At that, I laughed—to heck with that, I'm not going to know where to begin. He said, "You'll love it," and I said, "You're crazy." I took it home, and I sweated—I killed myself on that first *Daredevil* story. He loved it. I'd thought he'd hate it, and let me get back to inking. But he loved it.



"I got my job through the *Monster Times*," bellows Johnny Romita as MT cameras caught him in the act of pencilning another Spider-Man story. Notice the free standing light fixture John has installed above his drawing board.

I didn't want to sweat. But somehow, he's a fire under me—against my own wishes. He started me enjoying telling a story. So I have mixed emotions about telling a story—I dread it, but I enjoy it. I find I'm alive, where before I was dead—pretty lines, but no emotion, no life. That was one thing. The other was the way he approached the books—he said, if a kid picked up the book, and flipped through it, and saw something he liked—you've got him. Whatever it was, a location, a picture that caught his eye—you've got him. So, okay, he'll buy the book, and read it—maybe—or just follow the pictures, whatever. He's going to enjoy the pictures. Other guys, who get through the first three or four pictures which may bother them—start to read the dialogue, and that grabs them. So it was a bi-level, or maybe even a multi-level book he was doing; it wasn't done to appeal to just one age group, he was writing dialogue which was much deeper than a twelve year old could understand, but he was doing stories which twelve-year-olds could appreciate. It was that multi-level story—and I said, "Of course! Why hasn't anyone done this before?" And just about that time, as it really started to grab me, he put me on *Spider-Man*.

CONWAY: How would you and Stan work out plots for the *Spider-Man* book?

ROMITA: Most of the time he'd just fill me in on what the characters were, what really made them tick. We'd spend the plotting time thinking, what would so-and-so do, how would she react, what would she say, how does he feel, and so on. The plots would grow out of that. If you threw a pack of cigarettes onto a table in a room filled with people, there's nothing happening if you don't know

who the people are—but if you do, one reaction is going to be one way, another reaction another way—and maybe you can build a story out of the way everyone reacts. One little catalyst. He'd throw a villain at me, and by the time I'd leave his office, we'd have a story. Like with *Dock Ock*. Once you get a premise, everything falls into place—and is still falling into place, with you and me.

CONWAY: Speaking of that, what do you think will be Spidey's direction in the future, where we should go, what we should try?

ROMITA: I think we had a turning point with the drug issues (two books featuring The Green Goblin, with a sub-plot about drug addiction, were published last year—Ed.). We proved something. That we can make a comic exciting, and sell books—and serve a purpose. I don't like to make ponderous points, but if the opportunity appears to make some kind of parallel, or to point up some shortcoming in people, we have a responsibility to do so, just like a newspaper. When Stan started to add reality to super-heroes, adding real things to their lives, he also brought in the real world, and started a chain reaction which gets a little bit hairy at times, because you don't know where to stop. But we can do more now—since the drug issue, we can do more than a present reflection. Maybe even suggest an avenue—or a direction-out. At least we can try to add something.

As for myself, I can only echo John's words. Comic books are only entertainment, and they're a particularly popular form of entertainment with

Continued on page 29

This is a panel from the abortive *Spider-Man* newspaper strip. The only place it was ever printed was in MARVELMANIA, a defunct Marvel fan Mag edited by TMT contributor Mark Evanier.



TMT BACK ISSUE DEPT.



No. 1, Collector's Edition (\$1 Kong, Etc., \$2). Monstorous premiere issue containing stories on the seviers of King Kong, Nosferatu, and Dr. Jekyll and the Ghouls... art by Ben Wrightson and Gray Morrow, a review of THINGS TO COME and a special treatment of Buck Rogers.



No. 2, STAR TREK, Special, \$2. A special issue dedicated to all aspects of STAR TREK. The Star Trek Saga, The ENTERPRISE's greatest moments, the life and times of Capt. Kirk, The last days of the ENTERPRISE, STAR TREK comics, and a special parody, STAR YECHI! Star Trek Lives!



No. 3, Giant BUGS on the Munch, \$1. Our all bugs issue. Review of the great bug movie, THEM, bug-heros in the comics, Mushroom Monsters, part two of KONG'S SAVIOURS, and THE EMPIRE OF THE ANTS by H.G. Wells. Plus a Rich Buckley comic strip and a tremendous Kong centerfold.



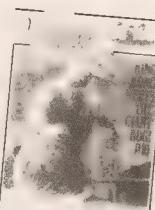
No. 4, BRIDE OF FRANKENSTEIN, \$1. A giant review of THE BRIDE OF FRANKENSTEIN, review of THE PUSS comic book's GREEN LANTERN-GREEN ARROW, and E.C. movie, TALES FROM THE CRYPT. Plus the ten crumbliest horror flicks of 1971, DRACULA goes to court and Jeff Jones comic art in color.



No. 5, CREATURE, Featured, \$1. Auto-biography and over 200 photos, and only CREATURE FROM THE BLACK LAGOON. Also, an exclusive interview with Joe Kubert, author-artist-editor of the new TARZAN comics, review of the STAR TREK con, ESQUIRE's new hip comic, Jeff Jones comic.



No. 6, ZOMBIES on Parade, \$1. A survey of all the zombies in movies, plus the ASTRO ZOMBIES and THE NIGHT OF THE LIVING DEAD. Features on zombies in the comics, a review of Bern Wrightson's BADTIME STORIES, and a Dan Green zombie strip. Plus, a perfectly foul zombie centerfold.



No. 7, GODZILLA, \$1. The king of the monsters gets his own issue, complete with giant centerfold, The King Kong Commercial for Volkswagen, King Kong comics, the Comic Art Awards, Mushroom Monsters, Hot Prints, DARK DOMAIN by Gray Morrow and more.



No. 8, HAMMER Horrors, \$2. All Hammer, All Horror! An interview with Hammer's Dennis Lee, the CURSE OF THE WEREWOLF comic strip, THE HORROR OF DRACULA filmbook, The Hammer Checklist, The Beauties of the Beast and much more. Horror galore!



No. 9, SCI-FI Special, \$1. THIS ISLAND EARTH, 2001: A Space Odyssey, Flash Gordon and Buck Rogers, sci-fi in the comics, a Metatuna centerspread, sci-fi reviews, and, introducing THE SPACE GIANTS!



No. 10, Exclusive E.C. Comics, \$1.50. The Witches revisited in an exclusive interview, California's Snide Seymour, E.C. in the movies, The E.C. Horror comics book, The Spew of Dr. Werham and an exclusive interview with Bill Gaines and Al Feldstein. And art like you wouldn't believe!



No. 11 PLANET OF THE APES, \$1. PLANET OF THE APES comic book, exclusive Dracula interview, Hemisphere's Blood movies, NAVY VS. THE NIGHT MONSTERS, Conan the Conqueror thru the ages, Graham Greene's Classics Show, Tales of Witch Willow strip, Fritz the Cat feature, and much more in Mixed Bag ish.



No. 12, GORGEOUS GORGON, \$1. Special issue containing Gorgo filmbook and centerfold. Part Two of BLOOD, part one of The Planet of the Apes, BEN, Steranko's History of Comics and much more in a grab bag special.

Hurry, Hurry, Hurry...!

Time is running out! That's right—back issues of *THE MONSTER TIMES* are rapidly becoming as rare as some of the blood types they stock in a vampires' gourmet shop. Already our first two issues are valued at \$2.00 each—and it's no wonder why. They're rare collector's items, and they're disappearing faster than a werewolf's sanity under a bright full moon. All other back issues are going

for a buck apiece . . . and going fast!

Every day people line up outside the TMT office clamoring for back issues . . . and lately we've noticed a number of them carrying ropes, buckets of tar, and baskets of feathers! So, before we run out of back issues, or they run us out of town, you'd better fill in the coupon on the right . . . do it, do it, do it! RIGHT NOW!

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TMT Bloodbrother Buddy Weiss scrapes the very bottom of Hemisphere Pictures' barrel of blood in this the final installment of our blood'n'gore festival. This time he takes a look at BRIDES OF BLOOD and BRAIN OF BLOOD and it is his solemn promise that these will be the very last of the blood epics to befool the otherwise impeccable dignity of the pages of this publication. Let's hope so. . .

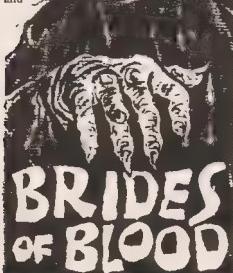
THE BRAINS

by Buddy Weiss

It's that time again, gang, time to return to Blood Island to follow the further adventures of former Grade-B teen idol John Ashley and the whole bloody crew for their anemic encounter with the BRIDES OF BLOOD. In this one (which, chronologically, is actually the FIRST of the Blood series, but who really cares?), Ashley essays the role of Jim Farrel, Peace Corps worker and freelance idealist. Accompanied by Dr. Paul Henderson, himself a U.S. Government naturalist (whatever the heck that might happen to be), and his beautiful, voluptuous wife Carla, Ashley arrives on Blood Island to see what kind of terrible troubles he can manage to involve himself in.

As the ship docks, Ashley and friends are greeted by the saddened faces of the natives of Blood Island, who look like they have not only been touched by some undisclosed tragedy but literally smacked in the face with it. Whether the roots of this sadness lie in on- or off-screen mishaps is not made clear, but at any rate, two of the natives, an old man named Arcadio and Arcadio's granddaughter Alana, have disturbing tales to tell. As soon as the trio of Americans disboard the boat, they are informed by the native pair of some strange occurrences that have been happening on the island. (Incidentally,

if all this is beginning to sound familiar, you can pass the rest of this piece on by and



... GOOD TO THE VERY LAST DROP!



Looking a bit less effete but no more convincing than the pressbook sketch at left, this Blood Island ogre vows his fealty to one of many BRIDES OF BLOOD, a vow that will remain unbroken until death does she part.

go and ruin your mind with one of our more relevant articles).

At any rate, moving on, it seems that Dr. Henderson has been sent to Blood

Island to investigate rumors of the sudden mutation of plant and animal life on the isle resulting from atomic testing activities in the nearby Pacific Ocean. At

this point, the severed head and arm of a native girl turn up, just to add a little preliminary blood and gore to this already slow moving film, which has been in "progress" for at least five minutes now.

Right about here, John Ashley decides to take the invisible tape off his mouth and become friendly with the beautiful Alana, since Carla is already married to Dr. Henderson, and those are the only two girls he knows on the island. Anyway, he explains that he and Dr. Henderson are there to help the people of Blood Island—to help in the construction of a school house, health center, and possibly even a recreation area for blood monsters to enable them to channel their natural drives into worthier and less destructive outlets.

-THE PLOT SICKENS-

New and secret ingredients are now tossed into this stalled horror stew. The Americans are invited to stay at the home of one Stephen Powers, a large landowner who occupies a huge mansion on the island. Upon their arrival they are greeted by a servant named Goro who looks something like a cross between Jackie Gleason and an ape (a doge Mr. Gleason himself at times). On the way to the mansion, though, a funny thing happens. A plant whom Nature, in her infinite Wisdom deemed should lead a motionless life rooted in the good earth, begins to move. Upon closer inspection, Dr. Henderson deduces that the bark is definitely of the genus *musa sapientum* but he is unable to figure out its name and whereabouts behind its strange and unnatural growth.

To make an overlong story as short as possible, Henderson finds something resembling a roach, only one with horns and fangs; Carla tries to have an affair with the wealthy landowner Powers; the trees and vines on Blood Island thwart the evolutionary scheme by developing tentacles, the better to entwine their victims; and native virgins are being used up at nothing less than an alarming rate as sacrifices to the strange monsters who now rule the proceedings with a sharp and iron claw.

The star of the sacrificial rite set for the evening in question is none other than Alam, the native girl whom John Ashley is supposed to be in love with. At least that's what it says in the script. John heroically rescues the helpless Alam (she's called Alam in the movie script, and Alma in the pressbook synopsis—not, as they say, that it matters) only to discover that Dr. Henderson and Carla are missing. For some strange reason, the pair had nothing better to do than to walk into the jungle—a walk leading straight into the jaws of the monster who, like any self-respecting member of the monsters' union (Blood Island Chapter), devoured them on sight. At this point, Ashley is the sole surviving American left on Blood Island, and one of the few remaining "actors." For a moment, he attempts to imitate a man of sadness, a sadness born of the death of his friends. Unfortunately, his attempts at emoting fail to work and, if anything, Ashley almost appears to be quite happy to be, through the process of elimination, the cinematic center of attention.

MONSTER MASHED

John now remembers that there is a job to be done, a monster to be destroyed, and he appeals to the natives for help. (Actually he "appeals" to no one, and hasn't in years. What Buddy is

trying to say is that Ashley asked the natives for aid—Ed.) Having themselves nothing more pressing to attend to, and no doubt becoming understandably bored by the proceedings, the natives agree to aid and abet Ashley in his cause. Armed with his flares and torches, they manage to trap the poor monster in a bamboo hut and set the highly combustible home afire. And the final scenes are filled with terror and laughs as John tries to save Alam from both the raging fire and the equally raging monster. Since, as has been mentioned before, this happened to be the first of the Blood Island films, John would at least have to succeed in saving himself to come back as Dr. Bill Foster in MAD DOCTOR OF BLOOD ISLAND and to repeat that role in BEAST OF BLOOD. If you want to find out about these films, check out MT #11. If you want to find out if Alam was saved and the monster killed, then forget about eating that day (the Blood movies perform a great service for weight-watchers, at least), and go see BRIDES OF BLOOD at the seediest theater in your town, for it is there, if anywhere, that the flick will most likely be playing.

BRAIN OF BLOOD

Forging on ahead, or behind, depending upon how you wish to look at it, we now take a glimpse at Hemisphere's latest blood release, entitled BRAIN OF BLOOD. The film stars ex-incredible Shrinking Man Grant Williams, whose equally incredible shrinking career has dwindled down to this, as well as Reed Hadley (older readers will remember him as Captain Braddock on the RACKET SQUAD TV series in the 50's) and Kent Taylor, formerly the star of TV's BOSTON BLACKIE series. Directed by Al Adamson from a script by Joe Van Rodgers, BRAIN OF BLOOD shared a double bill with VAMPIRE PEOPLE. Hemisphere's copywriters really racked their own blood brains to come up with catchlines for the flick, ones that turned out to be real classics of the genre. A BLOOD-DRIPPING BRAIN TRANSPLANT TURNS A MANIAC INTO A MONSTER! reads one, which



Grotesque Gor gets helpless victim to play right into his outsized hand in tense scene from BRAIN OF BLOOD, the blood film to end all blood films... hopefully.

The Monster's head is really cookin' with ideas, none of which are destined to make him popular among local Blood Island beauties. This lively depiction of an electric flying monkey from BRAIN OF BLOOD was rendered by none other than Gray Morrow, comic art master & MT contributor, who must have been starving at the time.

snacks of nit-picking to us, a maniac into a monster being kind of a six or one half dozen of the other type transformation. HE WAS A LEADER TO MILLIONS, BUT HE BECAME A BEAST OF THE NIGHT! is a bit more of a grabber, and taglines like BLOOD AND BRAIN SERUM MIX IN A SPECTACLE OF SHOCKING HORROR! and A THINKING BRAIN IN A CURSED CREATURE TRANSFORMS THE DARKNESS INTO DOOM! also get heart-felt MT kudos for scaling new heights in campy campaign crudity.

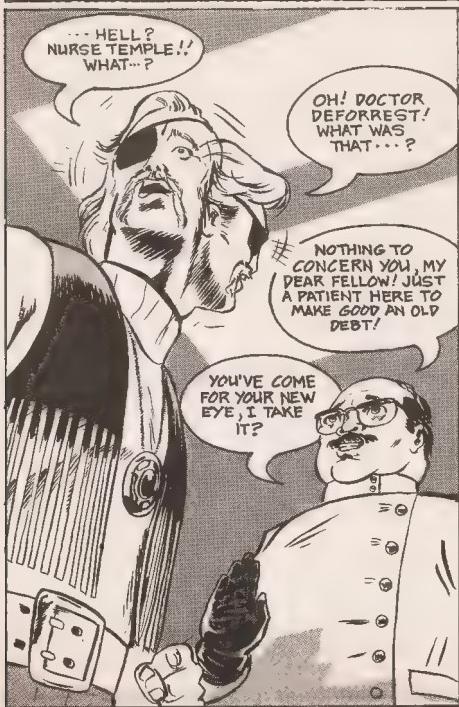
Anyway, to get right into the story, BRAIN OF BLOOD begins with a monstrous apparition named Gor stalking around in a mission engineered by his master, a mad doctor named Dr. Trenton (Kent Taylor), to find healthy bodies to drag back to the lab to serve as the subjects of some not so healthy experiments. Gor has only one eye, and that is set in a face that only a drunken surgeon with a weird sense of humor or a monster's mother could love—and even she wouldn't foist it on people outside the immediate family. Gor breaks into a girl's apartment and she, not finding him to her liking, screams. This is not the first time Gor has experienced just such a negative reaction—which goes a long way in explaining his extremely hostile way of dealing with the world around him.

At the same time this is going on, four men are riding in a station wagon on their way to Trenton's lab. Bob Nigarian (Grant Williams), a handsome young doctor, and Mohammed, a not so handsome old political leader, are sitting in the front seat of that car, while two hoods crouch in the back protecting a coffin that happens to be lying there. When they reach the lab they are ushered in by a typical average run-of-the-mill lab assistant dwarf named Dorro, who helps them open the coffin and place its contents—the body of Amir, leader (or former leader) of an obscure Middle Eastern nation—on the operating table. Dr. Trenton explains to the small gathering that he can revive the dead Amir (Reed Hadley) by removing his brain and storing it in a special blood cycle refrigerator unit which will, through

Continued on page 26

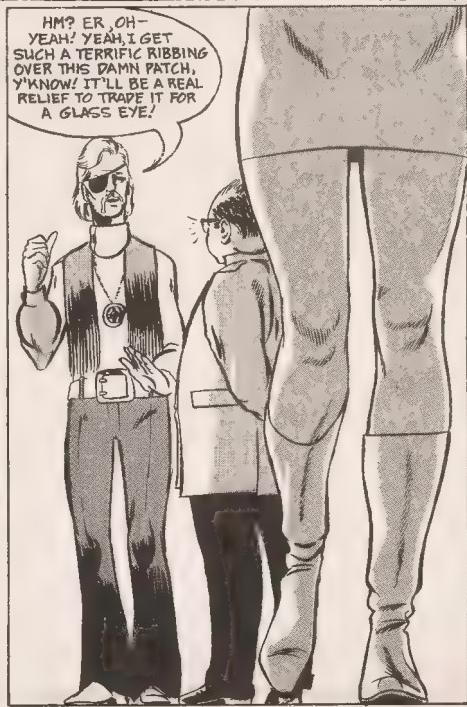






NOTHING TO
CONCERN YOU, MY
DEAR FELLOW! JUST
A PATIENT HERE TO
MAKE GOOD AN OLD
DEBT!

YOU'VE COME
FOR YOUR NEW
EYE, I TAKE
IT?



the Monster Times Teletype

... Prints news, reviews, previews, gurus-flashes ferreted out by BILL FERET; Monsterdom's answer to Rona Barrett. Bill is in show-biz; a singer, dancer, actor and has many contacts in the domain of Entertainment; films, TV, live stage, and all like that. Where other monsterpubs get news to you months after a film's already been released, Bill Feret's TELETYPE lives up to its name, and reveals to you info of horror flick & cetera when they're still only in production. Impress friend and fiend alike with inside info on monster movies that haven't even been made yet! Goshawootie, gang!

Atlas International will film CRYPT OF THE BLIND DEAD in Spain, and in Germany they'll shoot a sequel to the very successful MARK OF THE DEVIL, called CURSE OF THE DEVIL with the same director at the (may) helm.

Arthur Penn, director of BONNIE & CLYDE, set for the same chores on Columbia's THE MAN WHO INVENTED A WIFE.

At last someone has come up with the brilliant idea of bringing to the screen Ayn Rand's fantastic, futuristic, fearsome novel, ATLAS SHRUGGED. Taking on the incredibly ambitious production will be the capable director of the equally fearsome, THE GODFATHER, which might be viewed as sort of an ATLAS MUGGED.

New title announced from Metro is SLITHER. (Hmn, should play a double bill engagement with STANLEY).

Metropolitan Opera Star, Anna Moffo is the beleaguered heroine in the "sex-humor-crime-comedy" (?) THE WEEKEND MURDERS, which is a first-class production with tongues-n-cheeks abounding. P.S. Miss Moffo is some kind of voluptuous Valkyrie.



AIP's "COUNT YORGA," actor Robert Quarry, is set for the lead in a new fright film called THE DEATHMASTER. Ray Danton will direct for AIP. Quarry will also appear opposite

Vinny Price in the forthcoming DR. PHIBES RISES AGAIN. BLACK DRACULA, starring William Marshall as the Dark Drac, is set for a mid-July release.



That throb of Manhattan you're always hearing about is being produced by THE OTHER, HAMMERSMITH IS OUT, and THE POSSESSION OF JOEL DELANEY all being shown at the same time. They're all super... (natural that is!)

THE BIG RED CHEESE IS BACK (MAYBE...)?

More than rumors have it that National Periodical Publications, publisher of SUPERMAN and BATMAN and a host of other comic books, is reviving the long lost Hero of Doyle's Golden Age, Captain Marvel.

Captain Marvel, or "The Big Red Cheese," as he was affectionately called, was originally published by Fawcett comics back in the early '40s. He appeared just months after the premiere of National's SUPERMAN, and the two immediately went to conflict. National's Superman was the superhero of the comic book, Captain Marvel an interloper on Superman's copyright, and the two were in constant legal strife over who owned the rights to the Big Red Cheese.

In the interim, Captain Marvel became the best-selling comic book ever, at times selling over two million copies per issue. For a while at the mid-40's he was issued every three weeks, and Fawcett capitalized on his popularity by issuing Captain Marvel Jr., Baby Marvel, Marvel Girl, and Marvel Boy.

By the mid-50's however, with comic books in general on the wane, Captain Marvel also failed. Instead of continuing, Fawcett stopped publication and settled the still-allowed lawsuit out of court. It stated that the Good Captain could never be printed again. And it hasn't been now.

But that's where it stands people. Rumor had it that Captain Marvel would be brought back, and Captain Marvel, had bought the rights to the Captain and will begin publishing. According to our sources, the books may be edited by Julie Schwartz, written by Denny O'Neil (who writes Supergirl) and drawn by Bob Ocker... that's the way rumors are blowing.

Our intrepid reporter dug up Captain Marvel's office to confirm the rumor. One staffer, who would like to remain close to the board if it's possible, told us that "he thinks that's on the other hand, publisher Carmine Infantino's secretary, Carol, told us that 'we're not going to do any information.'

So there's where it stands people. Rumor is that the Big Cheese is back, but no one wants to say about him. So we both we can tell you is keep your eyes peeled, and when we come up with more information, we'll surely let you know. (Make sure you pick up our next issue which starts our new comic news column.)

-Joe Brancatelli

CON-CALENDAR

DATE	CONVENTION	LOCATION	PRICE	FEATURES
July 1-5	1972 COMIC ART CONVENTION 621 Avenue Z Brooklyn, New York	STATLER HILTON HOTEL New York City 33rd St & 7th Ave	\$2.50 a day \$7.50 for 5	This is the super-con, pros, panels, comics, movies, banquets and art contest.
July 22-23	CHICAGO COMIC CON Nancy Warner 1726 North Broadway Crest Hill, Ill.	PICK-CONGRESS HOTEL Chicago, Ill. Congress & Michigan Ave.	\$1.50 a day	Billed as a Nostalgia Con, with emphasis on comics, pulps, books, radio programs and toys
Sept. 1-4	L.A. CON 30th World SF Con PO Box 1 Santa Monica, Cal.	LOS ANGELES Inter. Hotel Los Angeles, Cal.	no data, contact con- vention	This biggest of cons of the year with most of writers in attendance and movies.
Nov. 24-26	FANTASY FILM FEST CON PO Box 74866 Los Angeles, Cal.	AMBASSADOR HOTEL Los Angeles, Cal.	\$15 at door \$8 til 9/4	72 hours of fantasy, films, Ray Bradbury, DC Fontana, Bob Bloch

The CON-CALENDAR is a special exclusive feature of THE MONSTER TIMES. Across this great land of ours are quaint and curious gatherings of quirky curiosities. The zealots, called "conventions," and the zealots, called "fans," deserve the attention of fans and non-fans alike, hence this trail-blazing round-up.

To those readers who've never been to one of these hair-brained affairs, we recommend it.

Detectors of such events put them down by saying that they're just a bunch of cartoonists and science fiction writers and comic book publishers talking, and signing autographs for fans who, like maniacs, spend sums on cut-out-of-comics, science fiction pulps, and monster movie stills. But that's just the reason for going. If you want a couple of glass pictures of Dracula or King Kong, or a 1943 copy of Albatross Comics (God alone knows why)

or if you wish to see classic horror and science fiction films, or meet the stars of old time movie serials, or today's top comic book artist and writers—or if you just want to meet other monster or comics science fiction freaks, like yourself, and learn yours're not alone in the world, OR if you want to meet the affable demented lunatics who bring out THE MONSTER TIMES, go ahead and visit one of these conventions. We dare ya!

ADOLPH HITLER ALIVE WITH A SON YET? Both plays by PETER SELLERS! Pitted against the famous jungle hero THE PHANTOM! That's right, in the new King Features flick, THE PHANTOM VS. THE FOURTH REICH! Film rolls in July in London. All I can say is "Reich on!"

Celia Dales' suspense novel, A DARK CORNER will find its way to the screen by way of Atlantic productions.





Superbeast?.. HA!!!

Broadway Bombshells Ethel Merman and Mary Martin are being paged for the roles of the murderous maiden-ladies in the stage musicalization of ARSENIC AND OLD LACE. Hal Prince will produce and may even direct. (I sure hope so.)

A June release has been set for Phase One Film's first feature production entitled, THE NIGHT EVELYN CAME OUT OF THE GRAVE.

Burt Lancaster and Alain Delon are co-starring in the action-thriller SCORPIO.

First came WILLARD, to be shortly preceded by its sequel, BEN, and now we may anticipate the antics of... STANLEY. Ah, but wait, please don't judge STANLEY by his associates, for you see rather than rodent, Ol' Stan is a rat..... tlesnake. Sort of a case of mistaken identity.

Aubrey Schenck's DAUGHTERS OF SATAN will share the bill with none other than SUPERBEAST... (but GODZILLA could beat him!)

On Saturdays in New York, Radio Station WRVR 106.7 is running reruns of LET'S PRETEND at 3:00 AM and 6:00 PM and THE SHADOW at midnight. THE SHADOW you will remember, but if you don't recall LET'S PRETEND, I may be dating myself, but I do remember it - full of whimsy and fantasy, the cleverest fairy tales told with charm and wit. Catch it if you're in the area.

On most double bills with THE WEEKEND MURDERS, you will find (ready?) THE BLACK BELLY OF THE TARANTULA. (Is there another kind?) The title deals with the method of killing that a species of wasp uses to destroy tarantulas. It's an Italian opus, so might one call it (ugh!) a tarantella tarantula. It's not a giant insect pic, but rather psycho runs amuck.

Amicus Productions, who are just putting finishing touches on Robert (PSYCHO) Bloch's ASYLUM have next scheduled horror film... I HAVE NO MOUTH AND I MUST SCREAM. (I have eyes and I should cry.)

Lionel Jeffries set to direct a British ghost yarn called, AMAZING MR. BLUNDEN. Laurence Naismith (GWANGI) is starred.

Alistair (Puppet On A String) MacLean's new thriller FEAR IS THE KEY is currently shooting in Louisiana, and then from there winds up location shots in London. Barry Newman and Suzy Ke...dall star.

FANCON '72 TO BE GIANT FUNCON!

They're holding a bash in Virginia, and you're all invited. The bash is FANCON '72, the first comic convention to be held in Norfolk, Virginia in a long, long time. It's gonna be a convention with loads of stuff, enough for five days, but lo and behold, they're crammed it into two, July 29th and 30th.

FANCON '72 is the brain storm of Pat Gabriele Jr., who's producing it in conjunction with United Dixie Land Fandom. With a group like that how can you go wrong? The con is being held at the Sheraton Hotel in downtown Norfolk, Virginia, the last weekend in July. The hotel rates are dirt cheap, \$8 a night, and the convention admission is a similar bargain (\$2.50 in advance for both days,

\$2 a day at the door).

And you won't believe what they're offering for the pristine the group is charging. There will be an art show which will knock your eyes out, art lover or not. Paintings by such greats as Kelly Freas, Virgil Finlay, and the popular Jack Gantos will be on display. They'll be showing movies around the clock, and the projection room will be buzzing with such biggies as Flash Gordon and Batman. And dozens of the old cartoons for the animation freaks amongst us. Planned attendees are Wally Wood, Kelly Freas, Michael Whelan, Steve Rude, "GHOST OF THE GIANTS," Steve Harper, Roy Krenkel, Al Williamson, Sam Grainger and MT Contributors Jeff Jones, Mike Kaluta and Frank Brunner.

FOES

Continued from page 5

Lizard's slashing tail and powerful jaws was sometimes more than the teenage spider could handle. Everytime they met it was a matter of Spidey keeping the Lizard occupied while attempting to find some cure to change him back to human form... and if you have ever tried to hold on to a slippery, slimy lizard, you know it ain't an easy thing to do.

All through his adventures, Spider-Man has tangled with many different enemies. Most of them were out to either discredit or defeat him, but rarely did they actually try to kill him. When MORBIUS came along, however, all that changed. Morbius, you see, was an honest-to-goodness, "died in the wool" vampire! As a human, Morbius was slowly dying from an incurable blood disease. Trying to develop an enzyme which would allow him to live accidentally changed him into a blood-craving vampire in the meanest sense of the word.

Morbius donned a bat-like costume and attacked his victims one by one in order to prolong his blood-lusty life. He mistakenly

attacked Spidey one evening and the pair fought one of the most awe-inspiring battles ever drawn, with Spider-Man valiantly trying to save his own skin, and Morbius likewise attempting to go on living by drinking the blood of the costumed hero. Their first encounter left Morbius sinking to the bottom of the local river, but as everyone knows, you cannot keep a good vampire down for long. He's already returned to comics only months after his watery plunge, and he'll no doubt be with us for a long time.

BEWARE THE SPIDER'S BITE

Being Spider-Man then involves a bit more than ironing out a few personal problems and being "relevant." He has gone up against some of the toughest villains ever to grace a comic book page. Villains out to do more than rob a few banks and throw a few punches. Deadly, grotesque-looking characters out to defeat a teen-ager whose only asset is a spider bite and a colorful costume.

So listen, if you happen to be in science class and this glowing spider starts edging toward you—RUN! There just may be a day when you will have to tackle Green Goblin, Morbius and the Lizard... and that, my friend, is no way to spend your free time.



There seems to be an awful lot of secrecy regarding Hitchcock's latest effort, FRENZY, though the word from the Cannes Film Festival is that it's one of his greatest (look for an Alfie interview in an upcoming MT issue).

So throw your shoulders back (wherever they came from), set up a firm upper lip (in a jar) and hold your breath... till next time.



Two panels from BADTIME STORIES, by Berni Wrightson.

Badtime Stories

Baneful Berni Wrightson's brought out a bashingly brilliant book: BADTIME STORIES. Regular readers of THE MONSTER TIMES know wrenching Wrightson from his immortal color poster of Boris Karloff's FRANKENSTEIN in the centerfold of MT No. 1, and your bottom dollar can be bet that you'll be seeing more of his morbid phantasmagorically creepy, circustul of ghouls and goblins, freaks and fiends, and doomish demons in future issues of this wonderful monster newspaper.

But in the meanest of whiles, though, you can have a 48 page, permanently-bound slick-paper softcover creepish classic of six soul-annihilating solo stories of mystery and macabre, Berni's weirdly-wrought, wright-on BADTIME STORIES. We reviewed them in MONSTER TIMES NO. 6, received so much mail, that we bought a stock of them for you to order from us.

BADTIME STORIES is all

Wright, son! Monster-sized (8 1/2" x 11"), and monster-oriented, with color paintings on the front and back covers, and spine-chilling black and white artwork inside, it's a steal at the measly \$5.00 per copy we're asking. (Though we won't tell you who's stealing from whom!)

So fill out the coupon below, and send it into THE MONSTER TIMES folk. Would we ever steer you wrong?

Wright-on! Wrightson's wrightly weird wordmanship whets my wish-craft for his woesome worlds!

Rush _____ copies of BADTIME STORIES at \$5.00 per copy plus 50¢ postage & handling (\$5.50 total) to
THE MONSTER TIMES
BOX 595
New York, N.Y. 10011

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BLOOD ISLAND

Continued from page 21

a mysterious electrical process, keep the brain alive until a fresh body can be found into which said brain can be inserted. It is the doctor's plan to perform plastic surgery on the new body until it comes to resemble the late Amir, whose brain will be in its head.

By the way, there are a couple of pretty girls mixed-up in the gory action, just to keep you male chauvinists



Gor relaxes after mad doctor takes load off his mind—his brain, to be precise.

busy—or awake, at least. They are chained to the walls of Dr. Trenton's cellar for the amusement of Gorro the demented dwarf who, every so often, takes a hypo and extracts from their vulnerable veins whatever blood might be needed by his master.

-IS THERE A MAD DOCTOR IN THE HOUSE?—

Bob and Mohammed soon come to the realization that Trenton is totally out his

mind (although a similar accusation might be leveled at anyone who would consent to appear in this movie). Gor finally finds a body though, which he brings back to the lab. The doctor examines the body and discovers that it is no good, unsuitable for his purpose.

Still in need then of a brand-new body, Dr. Trenton, in a decidedly dumb move, decides to use Gor. Gorro the dwarf is disappointed by this decision, however, since the giant Gor was the only friend he'd ever had. Finding himself in the grips of a particularly evil mood, Gorro goes down to the cellar to torture one of the girls in a last ditch effort to brighten up his dark day. Unfortunately he is as careless as he is sadistic, and one of the ladies manages to escape, fighting her way through the tangle of phony skeletons hanging from the basement walls.

Meanwhile, Gor's brain is now in the body of Amir and, after a few fights and killings, we find out that Dr. Trenton is in complete control of the revived leader—and that this is exactly what he'd been trying to do all movie long. Trenton wants the forbidden fruits of every madman's dreams: Power, Influence, Dancing Girls, Lackeys, the usual kind of stuff. From this point on, however, the film degenerates from confusion into complete senselessness, so why waste time trying to figure it out when the guy who wrote it probably didn't know what he was doing in the first place and has doubtlessly imbibed enough alcohol since to store his involvement in BRAIN OF BLOOD into the deadletter files of his memory bank anyway.

If you have nothing better to do, you might as well go and catch this flick as it is the latest and probably the last of Hemisphere's Blood series. Some very reliable rumors have it that the company is going in for films like the not quite X-rated THE SWINGIN' STEWARDESSES now, so it appears that, in the not too distant future, the creative blood of the Hemisphere mentors will be spreading pretty thin indeed. ■

Blood Island domestics enjoy brief breather after being worked to the very bone by busy mad doctors, giants, and dwarves.



To the Editor...
MONSTER TIMES
Box 595
Old Chelsea Sta.
New York 10011

Bradford Dillman as Tony Stark? Jean Shepherd as the Thing? How 'bout it? huh, huh! Oh! Jack Palance as the Skull leader yeah! Ah! Jack Lord as Nick Fury. Bon appetit!

I hope to see an entire issue devoted to space monsters and maybe some influential dialogue concerning new space films, which however seem to cash in on 2001 type story matter or ecology fiction and which are entirely void of unusual new monsters! I don't think people take space monsters seriously enough. I want to point out one film that I thought was pretty good which is "Robinson Crusoe On Mars." Before its release, Famous Monsters reported that Marcel Delgado, who constructed the dinosaurs for King Kong, was to design a monster or monsters for Robinson Crusoe on Mars. Well, I wanna say that I was quite disappointed that plans had changed to do instead an "our man Friday" type story along with chintzy cartoon spaceships. In a review, the director said that he was interested in a more believable plot rather than to spotlight monsters. Aw C'mon! Not even planet you land on in these going to be populated by giant dreary and cosmic revelation. There will be worlds out there where one will be urged to use his trusty phaser in order to zap many eyed, many headed giant monstrosities with cold blood and mandibles, preferably mandibulated by Ray Harryhausen from the planet Rezzubalefaksimil! I'd love to see a remake of War of the Worlds or should I say a film from the actual novel, utilizing machines exactly like that depicted in Classics Illustrated! And please if you will feature some scenes from Classics Illustrated's War of the Worlds in the Space monster issue that I have proposed. How about a bright red cover featuring that "bat-sat-spider-monster" from "the Angry Red Planet" and a poster of the same.

Tyrannosaurus Atomica
Spfd. Mass. 01104

Thanks, Tyrannosaurus, and if your ancestors could ramble half as well as you could, their ensuing extinction seems like a blessing in disguise. Seriously though, you've a ton of ideas, and we'll consider them all. Many already are being pursued, watch us!

THE FIRST MONSTER TIMES!!

Gentlemen:

You have a delightful magazine, and I would suggest long articles (with pictures) of Gernsback and his early science-fiction magazines: AMAZING STORIES, WONDER STORIES, THE SHADOW, THE SPIDER and the others.



This lugubrious logo graced the cover of the first MONSTER TIMES, a fanzine publisher way back in '61.

I'm also enclosing two issues of the "first" MONSTER TIMES which I published back in 1961. Keep up the excellent work.

James T. Taurasi, Sr.
Flushing, NY 11354

Thanks, James, it's good to know that we have a long tradition dating back to the far sixties. It's also good to know that the time is right for a professional TMT, and that monster fans are no longer shuttled into a little corner. Monsters are here to stay, and TMT is here to tell the world about them, and their fans who've stayed by them in the leaner years.

Send us so many letters, postcards, bootlegs, definitions, bomb, bats, etc., that the Post Office will have to deliver our mail with a bulldozer. Address all correspondence to: THE MONSTER TIMES, Box 595, Old Chelsea Station, N.Y., 10011.

Fanzines are a release. Fans dive into comics or whatever and produce these magazines in order to keep the collecting sub-culture alive. They entertain, they inform, they criticize, they analyze. They are a world unto themselves, and THE MONSTER TIMES will be keeping tabs on all the fanzines, be they comic-oriented, movie-oriented, disoriented, or anything else that falls within the reach of TMT turf. Jim Vadenboncoeur Jr. and Robert S. Napier, TMT's reviewers, are themselves producers of fanzines. They formerly ran a fanzine called GEORGE, whose sole reason for existence was to review fanzines for fans. Now they will endeavour to keep TMT readers up-to-date on fanzines and related happenings. (We would also like to caution MT readers not to be intimidated by Mr. Napier's lengthy Elephant metaphor, which kicks off his article, and which is every bit as awesome and "heavy" as the animal it describes. The story about the Elephant and the blind Hindus also, we think, raises a larger question that, in Mr. Napier's hands, remains unanswered (indeed — unasked!) Namely, why did the elephant allow himself to be handled in so intimate a manner by the blind Hindus? But do not despair: This and a host of other questions, both pertinent and impertinent, will be answered in due time, if not shortly before or soon after, in these very pages. Stay tuned... Ed.)



Not only are the fan magazines arty, but the ads are equally eye-popping. This ad for Ken Barr posters (\$1 from PHASE, PO Box 218, Vandever Station, Bklyn, NY 11210) appeared in ROCKET'S BLAST.

COMIC FANDOM

OR
THE ELEPHANT WALKS AMONG US
BY ROBERT S. NAPIER

Seven blind Hindus were led before an elephant one day and told to describe him. The first Hindu touched the elephant's trunk

and said it was very much like a snake but the second Hindu found the tail and said no, it was more like a rope. Still another Hindu came upon the beast's ear and concluded the others were wrong because an elephant was certainly like a large fan (comics fan? — Ed.) The remaining blind men each found another fragment of the elephant's body and, naturally, each gave a different account of what he'd touched.

Comic Fandom — or simply Fandom — is very much like that elephant and any effort I might make to define Fandom will fare me no better than one of the poor blind men. That's because Fandom,

like the Elephant above, is so large and diversified. Fandom is collectors feeling their way back into the tunnels of nostalgia or artists paving the way into tomorrow. Fandom is Flash Gordon groupies, comic book nuts, Frankenstein freaks, Zorro zealots, pulp lovers, Disney devotees and a thousand other creatures who cherish everything from Ovaltine mugs to original oil paintings. Fandom is some crazy three-ring circus where children of all ages gather for fun and/or serious discussion. Fandom is a ten-year old boy in Iowa creating his own superhero with a broken crayon or a man of forty from Maine who remembers thrilling to THE SHADOW on radio during the Great Depression. Fandom is watching King Kong five straight times to make sure you don't miss a single sequence. It's that and much, much more.

The people in fandom come from all over the USA and Canada. These people want to find each other to talk, trade, buy or sell.



THE SPIRIT copyright 1972 by Will Eisner

Jim Jones is a competent artist who does interpretations of famous comic characters for fan magazines. This is The Spirit and was done for GRAPHIC STORY WORLD.

And that's where fanzines come in. A fanzine is simply a fan magazine. It's a magazine produced by fans for other fans to enjoy. Some are good and some are bad; some expensive, some cheap. Fanzines come in all shapes and sizes and appeal to all kinds of fans, collectors and just plain people. Fanzines have a lot to offer, too. They are a perfect place for the aspiring young artist or writer to show off his talents and receive serious feedback from an interested audience. And since they are privately published and distributed, fanzines let the creative individual work completely uncensored and unrestrained—his good taste being his only guide.

Fanzines are a meeting place for people with common interests; there are fanzines specializing in news of fan interest, fanzines which serve as buy-and-sell marketplaces



This monster is no millstone around the neck of The Mighty Thor, but he sure can be tiresome.

TMT contributor Rich Buckler did this cover for Paul Levitz's ETCETERA AND THE COMIC READER.



FULL COLOR POSTERS

POSTERS BY 18 X 23
FRANZ FRAZETTA

For mood and tone and anatomy and stark portraits of wonder, Frazetta is the master! Each poster awakens your sense of awe and fascination. The colors and details are reproduced magnificently. Breath-taking to see and own!

A. WEREWOLF (cover painting for CREEPY 4). Silhouette against an eerie background of a screaming beast of our nightmares, about to pounce on the victim who has unfortunately discovered him! \$2.50

B. SHIN DIVER (cover painting for EERIE 3). There is the treasure chest, spilling its riches into the ocean depth in which the shark has discovered it. But what is that fearful, monstrous thing rearing up behind it? \$2.50

C. BEAR VS. BARBARA (cover painting for THE SORCERESS (cover painting for Paperback Library paperback). Brak, with sword and an axe, stands ready to march up into murky skies to see if it is a vision of a woman? Is that evil she seems to convey? Or menace? \$2.50

D. CONAN OF CIMMERIA (cover painting for Lancer paperback). Too to too, Conan fights with brute savagery, death is ever near, whether against two from grim. The scene is a Mazzyng white mountain top under an ice-blue sky! Through drama! \$2.50

E. CONAN THE CONQUEROR (cover painting for Lancer paperback). Bursting like a firestorm into the midst of a hellish battle! Conan comes through his maddened charge, cleaving his bloody way! The background is fire and death and savagery! \$2.50

F. ALIEN FRAZETTA (POSTERS \$1.00 (POSTERS ARE MAILED IN STRONG CARDBOARD TUBES)



CAPT. MIDNIGHT DE-CODER BADGE
\$2.50. Reproduction of the de-coder badges from the 1930's are selling for \$25.00 each (and many more). Here is this reproduction of authentic Capt. Midnight radio program giveaways! First, there is a 45 rpm recording of

the original radio program. Second, you get a copy of Captain's certificate from the Secret Squadron. And finally a color reproduction of the cardboard badge of a Captain Midnight de-coder badge! All three items \$2.50.

FLASH GORDON WRIST WATCH
A chance to buy tomorrow's big nostalgia item today! Here is a brand new, full-color Flash Gordon watch in its own decorated box! The watch and its decorative box illustration are by Gray Morrow! Are you sorry you didn't have the chance to buy a 1930's Mickey Mouse watch before they were worth \$300.00? Well, what are you waiting for now? 15.00



20 CENTURY FOX MEMORABILIA CATALOG. When one of the great Hollywood studios was at its peak, it published at \$75c, it is available now at the same price! 1.75

HERO PULP INDEX
Kirby and McKnight, ed., \$3.50. Where did the Black Hood appear before comic books? Where did the incredibly successful Shadow series begin? How long did Doc Savage run? What is the complete history of the comic strip? 3.50

KIRBY UNLEASHED

Jack Kirby is the comic book artist's artist, and this book salutes his years of creative genius in comic books. A Life Magazine-sized book, featuring dozens of illustrations, some pages blazing with color! Kirby, Kirby, and more Jack Kirby! 4.00

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Penguin paperback edition of the superbly written, superbly illustrated hero pulp book! Many writers share their stories of what comic books were like in the 1940's. They include Roy Thomas and Harlan Ellison. 1.50

PHASE 1

A big well-filled comic art magazine featuring the best of the 1940's. By Ken Barr, a new and powerful story by Neal Adams, and excellent stories by Jeff Jones, Berni Wrightson, and many others. Classy product. 4.95

PENGUIN BOOK OF COMICS

Hundreds of comic strip samples (and comic books, too), tracing the history of visual storytelling in comic page colors. Irresistible for those who want to see what's all about. 4.95

THE OLD ABANDONED WAREHOUSE!

THE OLD ABANDONED WAREHOUSE is here! Now you can order rare and hard-to-get books about monsters, comics, pulps, fantasy and assorted bewitching black sundries.

Some of the items are for older fan enthusiasts, and some ask you to state age when purchasing. Don't be put off by the formality, the pulsating Post Office isn't.



LUGOSI.

Alan Barber, ed. \$4.00. The world's favorite Dracula is seen in a bookful of photos of Bela Lugosi in his wildest roles. Softcover, two volumes, 100 pages each. Excellent stills from the great Lugosi horror films, and plenty of them. \$2.50.



Virgil Finlay.

Donald M. Grant, \$12.00. Beautiful hardcover book, limited memorial edition, including a magnificent sampling of the art of the great science-fiction illustrator. Mostly black-and-white and some outstanding color plates. Also includes a biography of Finlay's work and where to find it, and his bio.

Proves again and again, in a single page how Finlay did for science and sci-fi what Norman Rockwell did for the Saturday Evening Post.



THE GREAT COMIC BOOK HEROES
Jules Pfeiffer, \$5.00. A frank and informative backgrounder at a child's level on the comic book industry and its history, and the adventures of the most popular comic book heroes. This is the complete origin stories of Batman, Superman, the Flash, Green Arrow, and episodes in the careers of the Spirit, Flash, Hawkman, and more! All in beautiful color! Dynamite!

DARK DOMAIN, Gray Morrow, \$4.00. A sketchbook of a comic art master, showing his talents in science-fiction, Warped, and pedometers, the same offers were usually reported in the Sunday comic section. And this book is recommended for serious students of art, illustration, science fiction, Hawkman, and more! All in color! 3.50



FANTASTIC.

Alan Barber, ed. \$4.00. Karloff is the magnificent master of disguise and menace. You can see dozens and dozens of photographs of his most famous roles in this page-a-photograph soft-cover book. Each photo is full-page size (9½ x 11) and is clear and vivid. A history of his career (how he caught fire while flying), good humor, and many, many photographs. Fun reading, even for non-Horror fans.



A JOB FOR SUPERMAN

Rich Attebery, \$5.00. The first actor ever to play the part of Superman has written this memoir, filled with his personal history (how he caught fire while flying), good humor, and many, many photographs. Fun reading, even for non-Horror fans.



HISTORY OF THE COMICS

Jim Steranko, \$3.00. There is a series involved here, and this is volume one. You will find few better descriptions of how comic books evolved (from newspaper strips to comic books to magazines), and there are hundreds of photos and illustrations. Nifty reading, good art — poster-sized full-color cover by the author.

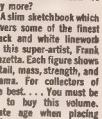


TARZAN

Edgar Rice Burroughs, \$1.00. A slim sketchbook which covers some of the finest black-and-white and wood-and-pencil art by the artist Frank Frazetta. Each figure shows detail, mass, strength, and drama. For collectors of Tarzan, this book will be 18 to buy this volume. \$1.00. See page 28.



TARZAN
Fern Coridell, ed., \$2.50. Tarzan—need we say more? A slim sketchbook which covers some of the finest black-and-white and wood-and-pencil art by the artist Frank Frazetta. Each figure shows detail, mass, strength, and drama. For collectors of Tarzan, this book will be 18 to buy this volume. \$1.00. See page 28.



RADIO PREMIUMS ILLUSTRATED
Collected by Max Nelson



TARZAN BOOK NO. 1 TARZAN OF THE APES
Hal Foster, \$3.00. Tarzan, the jungle king, to appear in comic form was a daily strip drawn by Hal Foster with the text of the strip printed beneath each panel. Described as "to run for a few weeks," Tarzan has now been running for over a year. This book contains the first strips ever drawn, reprinted in clear lines in a wrap-around softcover book. Good value.

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house Enterprises presents the most AWESOME, AWE-inspiring AWESOME AWESOME AWESOME items at AWE-striking AWE-right prices! Indicate which items you want

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TARZAN VOL. III \$7.00



"Have YOU got a job for ME?" exclaims a hopeful SEYMOUR in the midst of working out a deal with the CAPTIVE WILD WOMAN's current keeper.

Things look hairy for all concerned when the CAPTIVE WILD WOMAN falls hopelessly in love with a wild animal trainer who spurns her amatory affections.

CAPTIVE WILD WOMEN!

SEYMOUR HORROR HOST SUPREME

From L.A., Car Culture Capital of the World and Playground of the Living Dead, comes the master of slime, SEYMOUR, with another cowering column of wisdom for his minuscule legion of East Coast fans. This time SEYMOUR sinks his fangs into the CAPTIVE WILD WOMAN, a 1943 thriller that recently played on SEYMOUR's popular TV show entitled, unoriginally enough, SEYMOUR PRESENTS. Without further suspense then, here's the master of the macabre himself to tell you the story straight from his own forked tongue....

Heello Fringies... this is Seymour here and this time I'm going to call 'em as I see 'em. Several weeks ago on my television show, I presented to the Los Angeles audiences a film entitled CAPTIVE WILD WOMAN. It was made in 1943 and starred John Carradine, Evelyn Ankers, and Milburn Stone.

Beth Colman (Evelyn Ankers) takes her sister, Dorothy, who is suffering from a glandular disorder to Crestview Sanatorium for treatment by Dr. Sigmund Walters (John Carradine). Dorothy has been losing weight all season and Beth is afraid... after all, if

Dorothy's slim and svelte, she'll get all the dates... you know, nobody likes to go out with a fat chick. Actually, Beth doesn't have to worry because she's already engaged to Fred Mason, the animal trainer, who plays Clyde Beatty in the film. Of course, you don't know it's Clyde Beatty when you see the picture because the film editor has cleverly intercut actual circus scenes with staged scenes of Fred Mason (Milburn Stone). Doc, I mean Fred, is no dummy: to get in a cage with twenty lions and tigers, your IQ got to be regressing in the minus column. As I understand it, the producer of the film asked Milburn if he would do the actual scenes, and Milburn said "Hell NO!!!! I'm going to play Doc in GUNSMOKE some day... I can't take chances tangling with big cats now!"... and that's the real truth on how Clyde weaselled his way into this picture.

Skinny Dorothy is now under the care of Dr. Walters. Beth is running around town saying "My Fred looks like Clyde Beatty... my Fred looks like Clyde Beatty!!!" And Fred has introduced Cheela, an ape he trained for Dr. Walters, who shows unusual interest in Cheela (remember, I told you in front this is a freaky picture!).

Dr. Walters bribes a handler to steal Cheela. The animal kills the handler, and Dr. Walters takes Cheela to his underground laboratory for the greatest of his experiments, which have proven that glands can transform physical matter to any size, shape, or appearance. Remember Dorothy and her glandular disorder... heh! heh! heh!... here's where the monkey business really starts, ah... Dr. Walters goes ape... get it? Monkey business... goes ape? I can see you fringies have no taste for class materials.

ENTER Miss Strand, the doctor's human form by transfusion and glandular extractions from Dorothy Colman. She

refuses to assist Dr. Walters who says "I see you're not a scientist at heart."

EXIT Miss Strand who is killed by the doctor, who then uses her brain in the operation.

A little moon music here please denoting a passage of time... oh that's just right... hum, hum, do, da, dum... after several hours of operating, Cheela is transformed into a beautiful girl, whom Dr. Walters names Paula Dupree.

Back at the circus' winter quarters, Fred is rehearsing a dangerous animal act... the first to combine 20 tigers and 20 lions in one cage. Dr. Walters brings Paula to the circus grounds to observe her reactions. Paula is attracted to Freddie, who looks around to see if Beth What's-her-name is watching. After all, he may be engaged, but he's not married yet.

The big cats see through Paula's nurse, who is horrified to learn that the scientist plans to change Cheela to disguise and are frightened by her. Later, Fred gets hurt in the ring and Paula's strange power over the animals saves him from death and she is hired as a freaky picture!

Remember Acquaranta? Neither do we, but she played the part of Paula the Ape Woman in Universal's CAPTIVE WILD WOMAN nonetheless.



assistant in the act. Beth isn't thrilled at the idea of Paula and Fred working so close together, so after one of the performances she hugs and kisses Fred, all while Paula is watching. I can see you've guessed it... Paula's animal instincts begin to take over. That night, she becomes jealous and tries to kill Beth in her bedroom, but is frightened off by her screams. Unfortunately, Beth's ländländy does not scream and is strangled by Paula who then escapes to the sanatorium.

Skinny Dorothy, who later goes on to fame in the WIZARD OF OZ, telephones Beth and says "get me out of here." Beth goes to the sanatorium, where weird Doc Walters shows her Paula, now completely transformed into Cheela. It seems that Doc wants to use Beth's brain for another operation, but Beth is too quick... she releases Cheela from her cage who now kills Doc Walters while Beth and Dorothy escape.

You would think this is the end of the picture, but it's not. Back at the circus, a thunder and lightning storm breaks the tent's main pole causing a stampede. Fred trips and is about to be trampled when a fiery horse with the speed of light, a cloud of dust and a hearty hi-yo Silver brings in Cheela to save Fred. Unfortunately, one of the handlers does not realize that Fred and Cheela are the odd couple and he shoots and kills Cheela.

Well, there you have it fringies... this is the true story of CAPTIVE WILD WOMAN. Before I close, will someone please have Fred bring over one of his pants... I need to restrain my guitars. THIS IS SEYMOUR SAYING... HAVE A BAD DAY!!

(Editor's Note: One of the best PR cats around is a gentleman by the name of Arneold Freedman. He sends us this blurb from The Hollywood Reporter... "Seymour, KTLA's King of Fright, will make his motion picture debut in 'Dr. Death'. In a cameo performance. Naturally he'll play himself... So who else is new and who cared?"

INTERVIEW

Continued
from page 18

feet tall—and since I'm now six two, maybe that adds to a few years; four, in fact. There have been quite a few books in the past, from *The House of Secrets*,

and *The Phantom Stranger* at National, to Ka-Zar, Iron Man, Doctor Doom, Captain America, Dracula, Sub-Mariner, Hulk and The Inhumans at Marvel, and I've enjoyed them all, but perhaps I look forward more to the ones I'm working on now than I did to the ones I mentioned above. The initial open joy is gone—lot of sleepless nights pounding at a typewriter to get a job in my deadline have seen to that—but something much more lasting has replaced it, I think: a sense of worth in this crazy, cockeyed comics media. Sure, it's fun—sure, it's just something to curl up with when you're sick, or tired, or just plain lazy; but there's something more here, too. People. Doing things

they're always wanted to do. Whether they're John Romita, learning to be interested after fifteen years of merely doing a job, or Stan Lee, discovering that good writing, and good stories do sell—or me, blundering into something that's become more just a profession. Pick up a comic, any comic that interests you—and see if it isn't true. If you're lucky, you'll be holding a comic that somebody has enjoyed doing—and it'll shout that at you, loud and echoingly clear, and you'll find you can't help but smile, just a little.

And mister—if it's Spider-Man, it's one of those books. Speaking for John and myself—baby, you better believe it.

kids—I know, because I'm still a kid, as far as I can tell, and I still enjoy them. And if we can use that popularity to say something important about the world in which we live, if only to offer a certain point of view, an opinion, not a moral, about the world we see—then John and I intend to do it. But we also intend to have a great deal of fun in the doing. I've been writing comics since I was six



COMIC BOOK CONVENTION

Continued from page 11

Fourth of July extravaganza. *The Society for Comic Art Research and Preservation (SCARP)* had produced a winner.

Guests of honor were Burne Hogarth, whose work on *TARZAN* for the Sunday comic pages set the standards for adventure strips; Will Eisner, who originated, wrote and drew *THE SPIRIT*; and Stan Lee, editor of Marvel Comics and creator of the "new wave" of comic books in the 1960's. An awards luncheon drew 125 people. There were 40 dealers' tables and the biggest assembly of rare comic merchandise ever accomplished. Fans came from all across the United States. Comic art conventions were here to stay!

In 1969, Phil Seuling began his simply-and-appropriately named *Comic Art Conventions*. Immediately, comics fandom had an annual tradition it could count on. The idea was a good one, as attendance has proved in 1969, 1970,



Burne Hogarth's classic *TARZAN* fights formidable lion knife & nail in long-running version of Edgar Rice Burroughs' jungle adventures.

and 1971 this event of events drew 1200, 1900, and 2200 people! Cons have come quite a distance from the 1964 Comicon and its 50 people crowding one room!

And the rest of the world was not watching this phenomenon idly. One by one, and on a small scale at first, conventions began occurring on a local level in several states. Oklahoma, Florida, Atlanta, and Detroit achieved notable successes. And in 1971 the dam burst!

In the beginning of the year there was the usual multitude of science-fiction conventions. Because of its older tradition, the field of science-fiction has featured conventions for decades, generations before the comic book fraternity really got started. Until the coming of comiccons, a *CAPTAIN MARVEL* freak would have to find his soul mates among the throngs at *S-F* cons. Among these, in 1971, were the Lunacon (New York City, in the spring) and Norecon (Boston) the World *S-F* Con (Labor Day Weekend). As always, the comic book subculture flourished at each.

1971, however, was the year of the comiccon! Conventions which had comic books as a major theme took place in Houston, New York City, Dallas, San Diego, Atlanta, Detroit, Washington, D.C., Miami, and New York City again. Nine conventions for comic book fans!

Houston made the scene first, scheduling their festivals for June 17-20. The attendance was approximately 300, consisting mainly of fans from the immediate surrounding area. Dealers traveled further than the average fan to get there, and there were representatives from both California and New York

among the hucksters. The Continental Houston Motor Hotel was where the activities took place, activities which included a film showing of old horror and fantasy favorites, a auction, and an informal poolside party. Guests of honor was Kirk Alyn, the actor who portrayed *SUPERMAN* in film. Kirk Alyn is the kind of man who can be listened to for hours, and his warmth and enthusiasm charmed the convention. But Houston focused its energies on being a marketplace for old comic books, as cash and comics changed ownership with dazzling speed.

As July arrived, comic book fans looked toward the big city, New York, and the *Comic Art Convention* at the Statler Hilton Hotel.

The New York affair was the most glamorous and the biggest. Since New York is the heart of the comic book industry, the *Comic Art Convention* each Fourth of July weekend is attended by many professional writers, artists, editors, and publishers. The most famous names in comic-book publishing take part in talks, panel discussions and demonstrations. And 1971 was no exception!

There was an exhibit of the artwork of Gil Kane, whose talents have been admired in such strips as *GREEN LANTERN*, *THE ATOM*, *THIS NAME IS SAVAGE, SPIDERMAN*, and the *Banana Paperback*, *BLACK MARK*! Jim Steranko was guest of honor at the Awards luncheon and his work was also on exhibit in the art room. The display included, in addition to his paperback cover paintings, the layouts and paste-ups for his *HISTORY OF THE COMICS*.

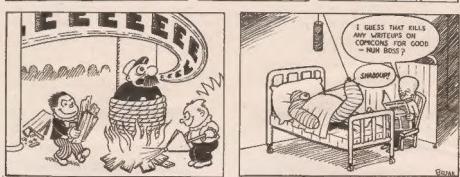
From *National Periodicals* there were Carmine Infantino, Denby O'Neill, Dick Giordano, Joe Orlando, Henry Scarpelli, Neal Adams, and dozens more. From *Marvel Comics* came Roy Thomas, John Verpoorten, Gil Kane, Johnny Romita, and Stan Lee, the leader of the pack. And from *Archie* and *Charlton* and *Harvey Comics* and from the newspaper syndicates they came, artists and writers, all adding to the sweep of this event.

Gray Morrow, whose brilliant *EL DIABLO* character has excited comic book fans, was represented by an exhibit of his work. Al Williamson supervised the arrangement of a display of the work of international artists, demonstrating that all the great talents are not necessarily American. Some stunning work from Europe, South America, England, and Australia was included.

The awards banquet honored Jim Steranko and Gardner Fox. Fox handled the praise for his *ALL-STAR COMICS* work in the 1940's as easily and as graciously as he handles his stories. Both gentlemen received enthusiastic applause.

And there were the auctions, one each

BATMAN's got his work cut out for him as giant metal claws cause trouble for Robin and the Batwoman in one of the most popular and durable comics ever created.



The above strip, a caustic comment on the trials & tribulations of attending comic book conventions, appeared in last year's N.Y. Comicon Program book. The satirical strip is the handbook of the famous *J. Bokjik*, an artist you'll be hearing more from in TMT.

day, to raise the spirits. And speaking of *SPIRITS*, the convention program included a slide show by John Benson, tracing the story and style of Will Eisner's *SPIRIT*. It was considered one of the successes of the Convention. Still another exhibit was a panoramic spread of premiums (company give-aways) and panels from the 1930's and 1940's. Were panels your thing? Would you have been interested in a talk by Harvey Kurtzman, originator of *MAD* and *LITTLE ANNIE FANNY*? Would you have liked to ask questions of Bill Gaines, publisher of *MAD Magazine*? They were there too.

There were more conventions to come. Within a week, Dallas hosted a beautiful, spacious convention combining science-fiction (Robert Bloch, author of *PSYCHO*, was guest of honor) and movies (there were four days of all-night film-showings, including complete 15-chapter serials, and enough filmic baubles to titillate the mind of the most demonic film-freak). The core of D-Con was this film program, and it was good enough to make the entire Convention a winner. Four days of air-conditioned Texas hospitality convinced quite a few people that an annual event here would be something to return to. It was also a welcome chance to see films that don't play the TV Late Show circuit. A good part of the 1000 attendees made their business here, see *COMMANDO CODY* (entry chapter) and *CAPTAIN AMERICA* (the same) and good horror flicks ranging from *BRIDE OF FRANKENSTEIN* to Christopher Lee's *FEW MANCHU*. Sheep? Who had time? And if one was going to collapse from exhaustion, what better time or place to do it?

The next date was a "conflict" of sorts, since both San Diego and Atlanta hosted Comicons on the same August 6-8

weekend. However, since they were separated by an across-the-continent travel expense, it was fairly likely that no one resented the choice. You just selected the ocean you wanted to swim in and made the con scene there.

San Diego did an outstanding job of planning. Every detail was designed and publicized well, so that minor disasters and disruptions were averted. Forrest Ackerman, monster film fan number one, magazine publisher, and gentleman, was a guest of honor. He brought and showed slides of his home, the astonishing museum-like place in which much of horror-film history is enshrined. Edmond Hamilton, top-ranking science-fiction writer for decades was another honored guest. Also honored was George Barr, sparkling science-fiction artist who started out with top-talented and who gets better with each brush-stroke. Jack Kirby was the comic book artist star, and who could ask for a brighter one? There was also an exhibit of his work.

But size is not all a convention has to offer. Atlanta was more of a local affair, attracting between 200 and 300 area comic fans. Smaller size had its advantages, too. Dick Giordano was guest of honor, and films played a great part in Atlanta's program. Because conventions are what people make of them, Atlanta was friendly, warm, and loose.

Washington, D.C., was the next place on the convention map. There had been a small gathering the previous year, but now Washington too was going all out! Comic art professionals who attended as guests were Berni Wrightson, Steve Hickman, and Mike Kaluta. Films, art exhibits, and a luncheon were other features and there were two spacious and inviting dealers' rooms. One of the

hucksters there was Bud Plant of San Jose, California. He made every convention in 1971 except Atlanta's, and what an endless summer he made for himself! As a dealer, Bud found his travels profitable, and as a fan, it was seventh heaven!

The secret of conventions is the will of the people who attend to make the event successful. Go in expecting to find a dull and dragging time, and doubtlessly you'll find it. But with good will and a bit of optimism, any gathering has a fine chance.

As an example of good feelings, let's turn to *Miamicon II*. Actually held in the locality known as Hialeah, this was intended as a local gathering only. But advertising had done its work. The larger comic book dealers had come down, and here was little Hialeah Fireman's Hall, horribly non-air-conditioned in Florida's summer humidity, hosting 200-250 people! The convention was promptly christened InfernoCon, and the dehydration process began! By the second sweltering day, one dealer had switched to selling cans of iced soda. Nevertheless, good will won out.

Auctions, dealers, door prizes, and films was Miamicon's scene and what had been promised was delivered. The summer ended in a furnace blast of success. Convention Summer, 1971, when concomics came of age and became a national phenomenon, was now history.

Still ahead lay the Labor Day weekend at *Noreascon* (science-fiction) and Thanksgiving weekends' *Creation Con* (Nov. 27 & 28). A new concept had also been put into operation in New York City. Called *SECOND SUNDAY*, it was a dealer's area opened for a day without any convention trimmings on the second Sunday of each month. There was now a guarantee in New York City that convention fever could take permanent hold!

So far, the Second Sundays are still going strong and have been keeping the fires of the fans' insatiable comic lust burning, in preparation for the big event, the sale can hold over the July 4 weekend. We'll be there and hope to see you there, too. So, remember, keep an eye out for your friends from TMT...

Are you sure coin and stamp collectors started this way???

Continued from page 27 COMIC FANDOM

for collectors, and fanzines displaying the creative and experimental work of tomorrow's professional writers and artists.

WHAT PRICE FANZINES

The price of admission into Fandom isn't much. If you have an interest in anything nostalgic or new, or if you want to create or see the creations of others, you've passed the entrance exam. To get you started into the microscopic world-within-a-world of Fandom takes little or no money and it's a strange, exotic journey as big and as different as a whole herd of elephants. For openers, I'd recommend you try any or all of the following fanzines. Next stop: Discovery!

THE BUYER'S GUIDE. The Guide is a tabloid newspaper which mainly features buy-and-sell advertisements. It is published each month and for sending your name and address you'll receive a full year's subscription absolutely free. Write to Alan Light/RRI/East Moline, Illinois 61244.

THE ROCKET'S BLAST / COMICCOLLECTOR. The RBC&C is one of the oldest and most reliable fanzines around — and it's been around for over ten years. Each issue consists of over 100 magazine-sized pages, mostly buy-and-sell advertisements, which are supported by an array of columns, art and articles which make the RBC&C one of Fandom's strongest pillars in existence. A sample copy is available for \$1 from the SFCA/9875 S.W. 212th Street/Miami, Fla. 33157.

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ETCETERA / THE COMIC READER. A few months ago ETCETERA joined forces with the established but defunct COMIC READER and the merger has



Somewhat Tarzan looks just slightly spartanized in this Alan Kupperberg rendition for ET CETERA AND THE COMIC READER.

produced a news magazine which is current, reliable and enjoyable. Although the news flashes are mainly centered on the major comic book companies, assorted features and articles spice up each issue quite well. If comics are your bag, it's well worth a try. Send 30¢ plus an 8¢ stamp to Paul Levitz / 393 East 58th Street/Brooklyn, New York 11203.

Columnist's Note: Editors who would like to have their zines reviewed in this column are encouraged to send a copy to me, Robert S. Napier / 1645 Mercy St. No. 6 / Mountain View, California 94040. Your help will be most appreciated. Reader response to this column is invited also. Write to me or to Joe Brancatelli, the Managing Editor of THE MONSTER TIMES. Thank you.

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Trade: 1938-94 Ace, Captain Marvel, King, Magic, Tip Top, Yankee. Send wants and trade lists. Jerry Stars, 716 East 20th Ave., Spokane, Wa. 99203.

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NEXT ISSUE!



Our next issue is so dynamite you should only hope it doesn't blow up in your face. We've got a complete filmbook of Universal's claw classic, THE WOLFMAN, profusely illustrated and with a text so terrifying that it will grow hair on your chest... and your arms... and face... and even the bottom of your feet, where normal people haven't even so much as a single strand. Plus an exclusive MT interview with Hammer horror-great Peter Cushing who speaks frankly and even STRANGELY about his involvement in TALES FROM THE CRYPT. This one is really different from any celebrity interview you are ever likely to read. Pick up the next issue and you'll see what we mean.

We've also got the lowdown on a number of very recent horror flicks, including FROGS, THE DEAD ARE ALIVE (what else is new?), and a double-edged view of CONQUEST OF THE PLANET OF THE APES by two separate movie mavens who don't see eye-to-eye on the latest Apes epic.

Comics fans will delight to an offbeat pleat devoted to the Phantom, which holds that ancient superhero up to the harsh light of some pretty tough-minded criticism. A super Sci-Fi Bruce Jones comic strip is also included in the price of a single copy and our centerfold has to be seen—and it STILL won't be believed.



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